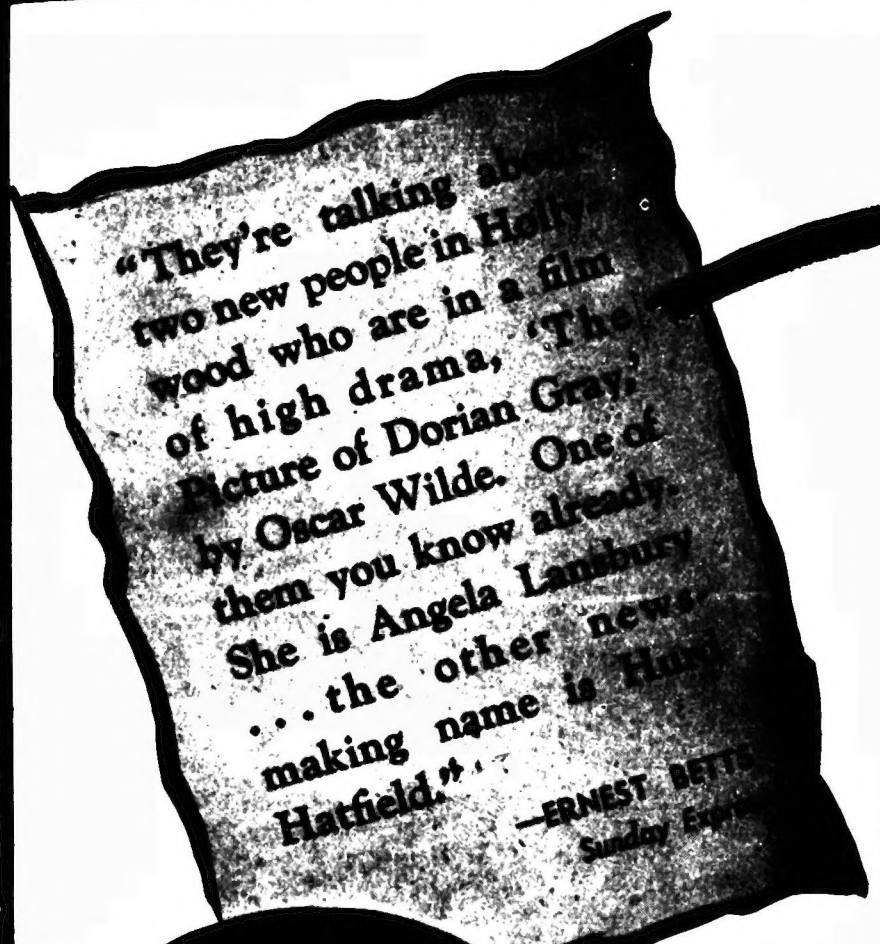
Kine WEEKLY

STOCK FOR BRITISH FILM EXPORTS

See page 3.



WATCH THEM BECOME THE BOX-OFFICE TALK OF BRITAIN!

Angela Lansbury
FINE PERFORMANCES IN THE MURDER IN THORNTON SQ." AND "NATIONAL VELVET". BUT SHE'S TERRIFIC IN THE PICTURE OF DORIAN GRAY"!

Hurd Hatfield
AFTER A POWERFUL SHOWING IN "DRAGON SEED," HIS PERFORMANCE IN "THE PICTURE OF DORIAN GRAY" IS SOMETHING YOU CANNOT FORGET!

...E OF THE MOST ...NSATIONAL FILMS ...ER MADE... M-G-M's "*The* PICTURE *of* DORIAN GRAY"

UNIVERSAL'S great star Maria Montez has one of her finest roles in the action-packed Technicolor production "SUDAN," which G.F.D. will shortly Trade Show throughout the provinces. Jon Hall and Turhan Bey are her co-stars, with Andy Devine heading a strong supporting cast.

Kinematograph WEEKLY

No. 1,985. Thursday, May 3, 1945. Vol. 339.

BRITISH FILMS IN AMERICA: THE BOARD OF TRADE INTERVENES

London Renters May be Asked to Supply Raw Stock

"CANNOT ACQUIESCE INDEFINITELY IN PRESENT SITUATION"

THE Board of Trade has intervened in the deadlock which has arisen in the United States, where the release of a number of British films has been held up through shortage of raw stock.

Discussions have taken place between the Board, the American War Production Board, and the Hay's organisation.

In the discussions the Board of Trade has made it quite clear that it "cannot acquiesce indefinitely in the situation, which is withholding British films from American markets."

The situation has arisen because copies of British films awaiting release cannot be printed owing to the famine in raw stock—which has drastically curtailed the print orders for America's own films.

The films immediately affected are the Rank-produced "The Way Ahead," "2,000 Women" and "Demi-Paradise."

"Colonel Blimp" and "The Silver Fleet" are now playing as first runs in New York.

Meanwhile, the Board of Trade has made it quite clear that failing some solution of the problem in the United States the need to find the necessary stock would be one obstacle to the restoration of the recent 15 per cent. cut in film available for distribution in this country.

The Board has further suggested

Continued on page 16A

HOME OFFICE SAYS "OPEN ON VE-DAY"

THE Government's advice for the entertainment Industry on VE-Day has been issued in a circular letter from the Home Office.

It is directed to local authorities.

Kinemas, theatres and music-halls should open on VE-Day, it suggests, but they should not remain open later than the hours prevailing before the cessation of hostilities.

The authorities recommend that places licensed for public dancing should remain open on victory night to such late hours as the local authorities consider advisable.

In coastal areas dim-out will remain under the ban on VE-Day.

The day following VE-Day is to be treated as a Public Holiday.

THE "KINE." SHOWMANSHIP COMPETITION

For years up to the outbreak of war the "Kine.", through its Company of Showmen, ran an annual competition for outstanding showmanship. Many hundreds of exhibitors throughout the country competed regularly, and the contest was regarded as the outstanding test of its type.

To-day, mindful of the changing conditions which may be expected during the next few months, the "Kine." announces that its Showmen's Championship is to be revived immediately.

The competition will start in June and will run until June, 1946. The chief prize, carrying with it the title of Champion Showman, will be awarded for the most consistently high standard of showmanship.

It is hoped, conditions permitting, to present a replica of the "Kine." Showmanship Shield which was awarded yearly before the war. If this is not possible, a comparable prize will be given.

Additionally, there will be a monthly prize of £5 for the best exploitation work.

All managers are eligible providing they are subscribers to the "Kine.," either in their own name or through their circuit.

There is one qualification, entrants must first be members of the "Kine." Company of Showmen. Non-members can start qualifying immediately.

Further details in page 42.

Ban On Studio Overtime

LABORATORY DISPUTE SEQUEL

AN overtime ban affecting all sections of the film production industry is due to start to-morrow, following a meeting of the General Council of the Association of Cine Technicians in London this week.

Last month the A.C.T., at its annual general meeting, expressed dissatisfaction at the failure of the Association of Film Laboratory Employers to conclude the negotiations of a new agreement with the Union, and decided that in the event of failure to reach a settlement an overtime ban would be imposed through the whole film production industry.

The union's general council meeting this week received a report from representatives who had met the Association of Film Laboratory Employers and who said that they had failed to obtain satisfaction.

The overtime ban is therefore due to start to-morrow.

The A.C.T. Press statement appears in page 7.

"REPORT" DELEGATION

Delegates of all sections of the Trade are to meet Hugh Dalton, President of the Board of Trade, on May 9, to discuss the Monopoly Report.

The KINE. understands that about 24 delegates will be present, representing the C.E.A., the circuits, K.R.S., N.A.T.K.E., A.C.T., producers, screen writers and shorts.

MURRAY SILVERSTONE IN LONDON

Problems of preparing films for foreign markets were discussed with a KINE. representative on Tuesday by Murray Silverstone, President of Twentieth-Fox International, who recently surveyed the whole of the Latin-American market on a three months' trip.

Dubbing is better than subtitling, wherever it is possible to carry it out effectively, Mr. Silverstone declared, but it must be done by a native of the country concerned, and not an emigré who has been domiciled in a city remote from the slang and the accents of the land where the film is to be shown.

Mr. Silverstone gave as an instance the choice of a Mexican actress to act the part of Jennifer Jones in "Song of Bernadette." This actress's beautiful Spanish voice and intonation won huge audiences throughout the whole of Latin America.

It is important to choose only those films which have an intimate appeal to the foreign audience or which are in psychological accord with it.

Twentieth-Fox plans to dub suitable films in France and Italy, and to supply dubbed versions from America in Turkish and Arabic for the Middle East.

Dubbing costs are approximately 2,000 dollars a reel.

Mr. Silverstone is visiting Paris, Rome and Cairo before returning to America.

ATROCITY SCENES: C.E.A. ADVICE

The C.E.A. advises all members showing the newsreels of German prison camp atrocities to make an announcement immediately, prior to the showing of the newsreel to the effect that "the newsreel about to follow depicts gruesome scenes of German atrocities in prison camps.

"The attention of parents or others with children is directed to that fact and that there is an opportunity for the children to leave the kinema."

The announcement should be made either in person or by means of a slide before every exhibition of any newsreel depicting any of the German atrocities.

Where the Universal newsreel is shown the announcement is unnecessary, as it forms an introduction to the reel itself.

Buchenwald and Belsen Atrocities

See BRITISH MOVIETONE NEWS (to-day).

KINEMATOGRAPH WEEKLY
EDITORIAL & GENERAL OFFICES
93, Long Acre, London, W.C.2
Telephone . Temple Bar 2468 (20 lines)
Telegrams: Kine, Southernwood, Rand, London
Editorial Manager: A. L. Carter
Acting Editor: Connery Chappell
Associate Editor: James Benson
Advertisement Manager: A. H. Langford
Manchester Office: 2 and 4, Oxford Road
SUBSCRIPTION RATES: Great Britain and Canada, 30s. per annum, post free. U.S.A.—$10 per annum, post free. Other countries, 50s. per annum, post free.

NATIONAL CAMPAIGN

THE General Council of the C.E.A. has decided that its main policy in the forthcoming General Election will be directed at securing national Sunday opening.

No one questions the importance of the issue, and on the whole, it seems a wise choice.

There are three basic problems which concern exhibitors. They are—Sunday Opening, the Entertainment Tax, and the obscurities which surround the Cinematograph Act of 1909, out of which there has grown up a welter of court decisions and precedents,

It is very important that sooner or later legislation is introduced clarifying this Act.

But perhaps Sunday opening has a greater urgency.

However, it must always be remembered that the exhibiting Industry is not in itself unanimously in favour of Sunday opening. Some influential members from Scotland and the North are undecided or even anti-pathetic.

A valuable suggestion bridging the conflicting views has been put forward by Charles Metcalfe to the Leeds branch. Metcalfe advocates that kinemas should campaign for a universal six-day licence which should include Sunday opening at the exhibitors' discretion.

The idea is original and well worth serious consideration.

MEANWHILE, a number of exhibitors will undoubtedly feel that it is at least as urgent, if not more urgent, for the General Council to press for a downward revision in Entertainment Tax. Once the war with Germany is over such a move becomes a possibility, even though taxation must remain at an abnormally high level for obvious reasons.

The serious burden of E.T. has been admirably demonstrated by Arthur Peel, speaking to the South and East Lancashire branch. He reports that at one theatre he played a reissue of a film originally shown in 1941 and was astonished in the shrinkage in takings.

The figures in 1941 were: Paid admissions, £10,151; E.T., £96. When the same film was shown as a reissue there were 8,114 paid admissions—yielding £224 in E.T.

In four years the tax had risen from 25 per cent. of the net takings to 61 per cent.

With taxation at such a level the margin between profit and loss is slender indeed.

Long Shots

WELL, the Board of Trade has formally announced its concern over the situation in America, where the release of British films is held up through the acute raw stock shortage.

The man in Wardour Street and the exhibitor in the provinces may well wonder what all this high diplomacy really means to the good solid business of selling and showing pictures.

The answer at the moment is that it looks as though it may mean a lot.

IN the first place, it is a fact that British films have not had anything like the American showing which Arthur Rank and his associates were predicting a year ago.

The Americans have very bluntly said that this is due to their critical raw stock shortage, and they have plenty of facts and figures to back it up.

To take one example: Metro's domestic output, as is reported in this week's KINE., has been cut by many millions of feet a quarter. This is only one of many such cases.

NOW the Board of Trade has said that it cannot acquiesce indefinitely in a situation in which British films are held up in America — presumably implying that in contrast American films are less handicapped over here, where the position is hardly parallel, of course.

So the suggestion is made that the necessary stock to release our films over there may eventually have to be supplied from the pool available to American distributors in Britain.

THIS, in effect, would mean that the present stock rationing would continue perhaps indefinitely and perhaps get even worse.

We may be sure everyone in the business will hope that this drastic step will not be necessary.

IF it did occur it would have most serious repercussions throughout the exhibiting business, where copies would be woefully short, and takings all over the country would be affected.

No, to the ordinary exhibitor this sounds like cutting off your nose to spite your face—if I may resurrect the expression.

All sections of the Trade will watch developments very closely.

A CRITICAL situation between the A.C.T. and the laboratory employers has been simmering up for some time, and now the Union has called for an overtime bar on all studio work to start at the end of this week.

Whatever the rights and wrongs of the case, we must all of us deplore the fact that such a deadlock should ever have occurred. The studio Industry badly needs peace and plenty, not bans on overtime.

A FORTNIGHT ago Maurice Ostrer contributed a notable article to the KINE., which has been quoted widely in the lay Press.

In it he pointed out how budgets had soared since the war began and how films now were taking much, much longer to produce.

That ban on overtime will only make things worse.

It is in the interests of all sections of the community that an intelligent compromise be arrived at.

EAGLE-LION'S new deal with the Gaumont company of France, finalised by E. T. Carr, who is now back in this country, will mean that British products will get a wide distribution through Gaumont's circuit, the largest in France.

The partnership will also provide an outlet for all French productions (and Gaumont is also a large producing firm) in this country, where they will not be relegated to "specialised" halls only.

Barrington Gain and Allan Byre, who becomes J. Arthur Rank's executive in France, accompanied Carr on the trip.

Byre was representing M-G-M in France for nearly 20 years, so he knows the market.

The films, I understand, will be both dubbed and sub-titled. The dubbing method is most popular with French audiences.

COPIES will be made in France. With the present raw stock shortage, this may cause immediate difficulties, but Carr did not comment on this.

Rank, he says, will produce films in France—they will be bi-lingual. Production chiefs Spencer Reis and David Henley have already visited French studios.

WELL, the great thing is that British films will be getting a reasonable showing on the screens of an important French circuit.

No one can dispute the importance of this form every view-point.

THE ubiquitous Mr. Rank meanwhile has been criticised over the week-end for his property deal. He has just bought Mayfair Court, which is now occupied by a Government Department and intends converting it into film offices as soon as he can get possession.

At least one public speaker has attacked the deal on the grounds that the Court should be derequisitioned and used for housing, not for offices.

BE that as it may, there is no doubt that the Trade faces an acute shortage of office space in the near future.

Sam Eckman has brought back most of his staff from Rickmansworth, but I believe that Tower Street is already proving too small for the large Metro organisation. New premises must be found.

Before the war Metro bought a site in Upper Shaftesbury Avenue near the Saville Theatre. It has been heavily blitzed, and building plans there are at the moment in a state of suspension.

THE Ministry of Information films, "Sicilian Reconstruction" and "Star in the Sand," have been sent by air to the San Francisco Conference. They have been chosen as the most representative films showing conditions in liberated Europe.

For the purpose of records "Sicilian Reconstruction" was filmed by Paul Fletcher, of the Army Film Unit, with a musical score specially composed by Dr. Vaughan Williams.

"Star in the Sand" was made by the Merlin Film Co., directed by Gilbert Gunn.

The two pictures are typical of the best type of British documentary. And let us make no mistake about it; in the making of good documentaries there is no one to touch our own specialised studio folk.

FOR a number of weeks now, exhibitors have been writing in to the KINE. claiming long-service records.

Now M-G-M has taken up this subject for the renters, and I must say that they can produce a very amazing list.

Sam Eckman himself has been with Leo for 28 years—18 of them in Britain.

THE longest M-G-M record comes from Edwin Freeman, chief cashier, who has been with the company 38 years, while Tommy Carson, chief projectionist, and F. Clark, who manages the invoice department, each have 37 years.

The Manchester branch manager, T. A. Connor, has 34 years to his credit, and more than a score of people have done a quarter of a century with the company.

TWO Metro figures famous in Fleet Street can also claim long service. Our old friend Mervyn McPherson has been 23 years with the company, which I suggest is an easy record for any publicity man in the film business. (Does anyone feel like contesting it?)

And F. Saunders, the Empire receptionist, who has presided over Metro Press shows for many years past, was also with Metro back in the old Jury days of 23 years ago.

AFTER eleven years as London branch manager of Columbia, Alf Kutner has resigned. He is realising what he tells me is a long-standing ambition and is setting up for himself as a commission agent.

Max Thorpe presided at a small luncheon at Kettners this week, and Columbia presented Kutner with a very handsome cigar and cigarette box.

It was exactly what he wanted, although he is personally a non smoker!

The Columbia staff gave him a clock. There is a rumour in the organisation that the clock is geared a little slow, so that the boys can get their money on before Kutner learns that the race is over!

MEANWHILE, Leslie Berens has been appointed to succeed Kutner as Columbia's London manager. For the last eight years he has been with Ealing Distribution and was formerly with A.B.F.D.

Before that, he had entered the Industry as an exhibitor at the age of 22, when he ran the Savoy, Boscombe, for two years.

He was in the Fire Service during the worst of the London and Portsmouth blitzes and then returned to the film Trade.

THE STROLLER.

Close-Ups

by

SCREENCOMBER

Title Change

BELIEVING that his new thriller, "Garbotage," in which Garbo just sits, is too static, Hitchcock is rewriting it so that she is painting the Statue of Liberty instead of just sitting on it. The title is to be changed to "The Lady Varnishes."

The Robomanager

THE search for the 100 per cent. efficient mechanical circuit manager still goes forward in spite of setbacks.

Last week a circuit supervisor received a nasty gash on the left ear when he was struck by a pudding basin following a misreading of a head office instruction by a Robomanager.

"The supervisor is supreme," read the note, "so to prove your respect you should bow or make a show of abaisance as he enters the lobby." With unaccustomed enterprise, the Robomanager staged a display of basins in the lobby with a sign reading "Get a basinful of Anna Anasthetic in 'Sago Serenade,'" and the shortsighted supervisor collided with the pile, which came crashing down on his sacred person. Nor were matters improved when the Robomanager hurried into the vestibule wearing a pair of pyjamas, "I was told to wear faultless evening dress," he explained, "so I bought this brand new set of silk pyjamas."

Further complications may result in a libel action being brought by the lovely Miss Anaesthetic through a suet pudding being left in one of the basins. The resemblance, though remarkable, is unflattering.

New Plans

CLAIMING that the Eastern locale will enhance its mystery value, Hitchcock will feature Garbo sitting on the Sphinx instead of the Statue of Liberty. A reference to the Sphinx's inscrutably knowing smile is contained in the new title, "The Pan Who Knew Too Much."

Matter of Locale

THE points of view of Richard Winnington.

While not of Brixton, Bow or Kinnington,
Are much admired by someplace else—see!
In Cheyne Walk and most of Chelsea,
And Gallup Polls have clearly showed,
He's honoured by the Gray's Inn Road.

Weather Outlook

RECENTLY our radio has been issuing a series of frost warnings. The new service would be considerably improved if the B.B.C. would only give us the name of the film to which they refer and the company releasing this particular frost.

MORE than 250,000 children now attend Saturday morning kinema clubs organised by the Industry. This article shows the growth and social importance of the movement, tracing it from its earliest days.

BUILDING TO-MORROW'S CITIZENS IN TO-DAY'S KINEMA CLUBS

THE children's Saturday morning matinee and the Children's Kinema Club movement have grown up from modest beginnings in the early days of the Industry into a position where they are now of considerable social importance.

To-day something like 250,000 children attend these clubs every week, and the entire Industry, from senior executives like Arthur Rank, who have built them up with such enthusiasm, down to the managerial staffs who run them so happily, are to be congratulated on the good citizenship implied in the clubs.

Where exactly did the clubs start? What have they grown into? How important are they, not just to the Industry, but to the nation?

The subject is important and bears serious investigation.

Where it Began

Now in tracing the movement's history it is necessary to go back to Edinburgh in 1914, when Peet Leslie, acting for J. R. Poole, gave special shows of the Scott Antarctic film. For the first time on record an educational authority co-operated with a film company, and ranked attendance at a film show as an attendance at a school class. History was made, and we know of no serious claimant to Mr. Poole's record.

Then, for some years, the idea lapsed. No one realised the enormous power for good in organised children's performances, or—on a lower plane—the value of such a movement to the Industry. But the great popularity of Mickey Mouse started the movement off again.

According to the records, the Plaza, Crouch End, a London surburban hall, started the first Mickey Mouse club in 1934, under Manager L. Freeman, followed closely by W. Fuller, at the Regal, Golders Green. So county kinemas may claim to be the pioneers of the truly modern club.

Another manager who was early in the field was D. Maguire, of the Lido, Hove, who recalls how he played to a full 2,000 house every Saturday morning with an admission of 3d. a time.

The clubs started slowly at first, but gained enormous momentum in 1936, when the first issue of "Mickey Mouse" was published by Odhams Press. This was soon followed by "Club News," until, by July, 1936, there were 76 active clubs; by May, 1937, 200 had been formed. They ceased in 1940.

The organisation did a lot of excellent work besides providing scores of thousands of members with a happy meeting ground. A national "Safety First" campaign for children was launched through the club, and dozens of worthwhile charitable appeals were made.

The Odeon and Gaumont-British clubs which now dominate the field were not formed until recently.

In April, 1943, Arthur Rank opened the first Odeon National Club at the Odeon, Morden, and on that day 111 clubs opened at Odeons throughout the country.

The number now open is approximately 220, with a membership of 230,000.

Nearly 100 clubs in the London area suspended activities during the flying bomb raids last year, but most of them have either started or are about to start activities again.

The club activities vary little from place to place. Meetings are held every Saturday morning at 10 a.m., and start with community singing, usually led by the manager; occasionally the youngsters have organised choirs for themselves.

Then, after a cartoon film, there is usually a speaker who leads a general discussion. Saftey drill follows with possible charity appeals, and after that an interest film followed by the main feature.

At every performance the children recite the club promise—a short pledge of patriotism and kindness.

Helping Charity

That these elementary practical lessons in citizenship produce an immediate result is very apparent. There are often cases, for instance, where managers have asked each child to bring along one sweet as a contribution to a local hospital, and five whole pounds of sweets have accordingly been collected from the audience!

Each club has its own special children's committee, which appoints stewards, maintains discipline, visits sick members, organises working parties, sports sections and so on.

The children are, in all cases, encouraged to *do* things rather than to have things done for them.

Invariably the club is run with the approval of local civic and educational authorities.

In many districts there will be more than one club and competitive rivalry between the two is encouraged.

The Gaumont-British junior clubs followed soon after the Odeon. The first was opened—also at Morden by an odd coincidence—on September 18, 1943.

There are now 80 G.B. juniors in operation. Openings of new clubs are always performed by a local civic head with a well-known entertainer to amuse the children.

The Gaumont clubs cover the same ground as the Odeon and administrative details differ only slightly. It is notable that in both cases it is reported that the vast majority of managers enjoy the work of organising and running the clubs, and even profess to regard them as a relaxation.

Local Problems

It must not be assumed that the children's matinees have always been encouraged by local authorities. On the contrary.

There are some localities—Grimsby is one—where repressive and arbitrary local decisions prevent children going to kinemas unaccompanied, so these valuable clubs cannot be organised.

In September, last year, Arthur Rank, as leading exponent of the movement in the industry, formed an Advisory Council of Children's Entertainment Films under the chairmanship of Lady Allen of Hurtwood.

One of its objects is to arrange for the production of films specially chosen for the matinees.

It would be inaccurate and shortsighted to regard this movement as a commercial matter or to consider it merely as an adjunct to the normal routine of showmanship.

On the contrary, its development through the years is perhaps one of the Industry's outstanding contributions to the social scene and the development of the clubs should be regarded accordingly.

To-day it is worth reading of the progress made, and putting the result on record.

C.C.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., MAY 3 AND WED., MAY 9

Thursday

A Song for Miss Julie
(British Lion-Republic)

Studio One. 11 a.m.
Cast: Shirley Ross, Barton Hepburn, Jane Farrar, Cheryl Walker, and introducing Alicia Markova and Anton Dolin of the Ballet Theatre. **Director:** William Rowland.

Described as bright, gay and melodious, "A Song for Miss Julie" concerns a poverty-stricken Southerner who decides to sell the colourful details of her ancestor's life to a couple of Broadway playwrights. Repenting of this at the last moment—for she fears the publicity it will bring to the family—she decides to conceal the incidents the authors require. But a distant relative and her own daughter, Julie, who has fallen in love with the younger and more handsome of the writers, supply enough material for a complete Broadway musical to be staged

A half-dozen odd songs, some bright ensembles and a romantic story, plus the undeniable appeal of the stars, are supplemented by the brilliant ballet dancing of Alicia Markova and Anton Dolin, world-renowned stars of the ballet making their film début and giving to this British Lion-Republic release something new and different in the way of popular entertainment.

Friday

Silent Partner
(British Lion-Republic)

Studio One. 11 a.m.
Cast: William Henry, Beverly Loyd, Grant Withers, Ray Walker, Joan Blair, Roland Drew, George Meeker, Wally Vernon. **Director:** George Blair.

William Henry is cast as a newspaper man investigating the death of his friend in Republic's latest murder-mystery, "Silent Partner." Finding his friend dead, apparently murdered, he sets about tracking down the murderer. He is helped by Beverly Loyd, as a magazine writer. Attacked several times during his hunt, he is saved by a mysterious drunk, and the excitement runs fast and furious until the surprising ending.

This new British Lion release should be another of the pictures which are finding a great popular following at the present time, when mystery stories are, without question, one of the favourite types of entertainment. The portrayals of the entire cast and the unexpected "twist" to the plot will contribute, also, it is claimed, towards the film's popularity.

Incendiary Blonde
(Paramount)

Paramount Private Theatre.
10.30 a.m. and 2.30 p.m.
Cast: Betty Hutton, Arturo de Cordova, Barry Fitzgerald, Charlie Ruggles, Albert Dekker, Mary Philips, Maurice Rocco, Bill Goodwin, Edward Ciannelli, The Maxellos. **Director:** George Marshall.

Rich in atmosphere, superb Technicolor, a gripping story and a new Betty Hutton—these are some of the outstanding features of "Incendiary Blonde," one claimed for Paramount's new production. It tells the colourful story of Texas Guinan, one of the most remarkable personalities of the American stage in the last 50 years. It was Tex Guinan who made the word "sucker" a household word, and the picture concerns the life of this girl from her early days to the period when she was the night club queen of New York.

Betty Hutton, who has the greatest rôle of her career as Tex, emerges as a first-rate dramatic actress as she portrays the life of this intriguing personality through her rodeo days, as a chorus girl, a night club entertainer, a Western movie star, her marriage to the publicity man responsible for her success, their divorce and her subsequent romance with her first love, a gambler named Romero Kilgannon. It is, indeed, a new and sensational Betty Hutton, who runs the gamut of emotions and comes through as a truly great performer.

Spectacular backgrounds, lilting melodies and plenty of action run parallel with the story of Tex Guinan, and the picture, it is said, provides a box-office attraction which leaves nothing to be desired or required.

Tuesday

I Live in Grosvenor Square
(Pathe-Associated British)

Palace Theatre. 2.30 p.m.
Cast: Anna Neagle, Rex Harrison, Dean Jagger and Robert Morley, supported by Nancy Price, Dame Irene Vanbrugh, Edward Rigby, Walter Hudd, Private Elliot Arluck and Carroll Gibbons and his Orchestra. **Director:** Herbert Wilcox.

The annexation of fashionable Grosvenor Square by the American Forces gave Herbert Wilcox, producer and director, the title for this Associated British romance.

The story concerns an American sergeant (Dean Jagger). He came to this country from Flagstaff, Arizona, and found himself a stranger in a strange land. Billeted in a large house in Grosvenor Square, which is partly inhabited by the owner (Robert Morley) and the housekeeper (Nancy Price), he finds himself in conflict with English traditions, English customs, and English prejudice. He has much to learn and unlearn about the English, just, as he discovers, the English have to do about the Americans. But he pulls no punches. He says and does what he honestly thinks is right. In addition to the Anglo-American angle, there enters a strong personal element.

He becomes involved in romance when he visits the country home of the Duke of Exmoor, whose grand-daughter is played by Anna Neagle.

Wednesday

Salty O'Rourke
(Paramount)

Paramount Private Theatre.
10.30 a.m. and 2.30 p.m.
Cast: Alan Ladd, Gail Russell, Stanley Clements, Bruce Cabot, William Demarest, Spring Byington, Rex Williams. **Director:** Raoul Walsh.

The things that "And Now Tomorrow" is doing at the kinema box-offices makes the screening of Alan Ladd's new picture, "Salty O'Rourke," one of the events of the season. It promises a thrilling and colourful tale of the race track.

Many of the most picturesque scenes in this grand production were filmed at the famous McMann horse-training stables at Hidden Valley, California, and one of America's leading jockeys, Ralph Neves, was engaged to ride in this exciting story.

Alan Ladd's popularity is obviously greater than ever, and his appearance in a completely different kind of rôle lends added interest to "Salty O'Rourke." His leading lady is lovely Gail Russell, the former high school girl, who, in this new subject, plays the part of a school teacher who instructs under-age jockeys and is loved both by Alan Ladd and Stanley Clements, the leader of the gang of young "toughs" in "Going My Way." In "Salty O'Rourke," Clements is to be seen as a young jockey.

Romance, action and excitement are the keynotes of this picture, which provides, according to the producers, first-class entertainment for audiences of all kinds.

Gracie Fields and Monty Woolley in a scene from 20th Fox's MOLLY AND ME. Showing Tivoli, Sunday, May 6

Alibi
(Renown)

G.-B. (Large) Theatre. 2.30 p.m.
Cast: James Mason, Margaret Lockwood, Hugh Sinclair, Raymond Lovell, Enid Stamp-Taylor. **Director:** Brian Desmond Hurst.

The story of "Alibi" is laid in pre-war Paris, and all the glamour scenes associated with life in this famed centre of gaiety are on a truly spectacular scale. Margaret Lockwood has the part of a dance hostess, who unwittingly provides an alibi for a relentless and ingenious murderer. James Mason, who also is concerned with Margaret Lockwood in the romantic sequences of the picture, aids Hugh Sinclair as the rôle of Chief of Police in the ultimate incrimination of the murderer. Romance and thrills make this film an outstanding success for all exhibitors, in addition to which, it ranks as British quota!

Archbishop's Visit to Wardour Street

The Archbishop of Canterbury, Dr. G. F. Fisher, attended a special showing of Pathe Gazette in Pathe's private theatre last week, in which appear scenes photographed by Pathe Gazette of the enthronement in Canterbury Cathedral.

With the Archbishop was his wife and one of his sons. At the conclusion the Archbishop expressed great satisfaction with the scenes.

Oakham's Shilling-a-Head

A week's collections in aid of the C.E.A. Red Cross appeal taken at the Regent and Regal, Oakham, owned by F. B. Salt, amounted to £177 11s.—an excellent result considering the total population of the town is only 3,310. A special appeal raised in each kinema and Red Cross nurses and wounded in hospital blue attended.

FIGHT ON LONDON DOCK CRANES
British National's Many Productions

Geoffrey Montgomery Tully started work last week on exteriors on the British National film, "Query." A unit went to the London Docks to shoot a fight sequence on top of one of the cranes by the riverside. Billy Hartnell and Edward Rigby are two of the players who appear in this episode. Work on interiors starts this week at Elstree, where John Harlow is concluding the new Sexton Blake adventure, "The Echo Murders."

Oswald Mitchell will be ready to start interiors on "Loyal Heart" on the arrival of the sheep dog "Fleet" from Cumberland on May 28.

The new Derrick de Marney subject has been set for June 4, with Vernon Sewell directing. De Marney will act as associate director. Joan Greenwood is to play the feminine lead.

"THEY WERE SISTERS"
World Premiere at the Gaumont

A special Royal Standard of Norway will be presented to King Haakon at the Gaumont, Haymarket, on Wednesday, May 16, by Lady Mary Howard, the four-year old daughter of the Duke and Duchess of Norfolk, on the occasion of the world premiere of the Gainsborough picture "They Were Sisters." The proceeds will be devoted to the Lord Mayor's Appeal for the Royal and Merchant Navies administered by King George's Fund for Sailors.

The guest of Honour will be King Haakon of Norway and the Crown Prince of Norway. Other distinguished personalities present will include Lady Louis Mountbatten, the Lord Mayor and Lady Mayoress, the First Lord of the Admiralty and Mrs. A. V. Alexander, The Duke and Duchess of Norfolk, and Lord and Lady Leathers.

The Duchess of Norfolk is chairman of the committee.

STUDIO OVERTIME BAN: STATEMENT BY A.C.T.

GEORGE H. ELVIN, general secretary of the Association of Cine-Technicians, issued the following statement following a meeting of the A.C.T. General Council this week:

"At the annual general meeting of this Union on April 22 a resolution was passed expressing dissatisfaction at the failure of the Association of Film Laboratory Employers to conclude the negotiation of a new agreement with the Union, and deciding that in the event of failure to reach settlement or the unwillingness of the employers to refer the points in dispute to arbitration, an overtime ban would be imposed throughout the entire film production Industry.

"The General Council of this Union has now had before it a report from representatives who had met the Association of Film Laboratory Employers. At that meeting it was not possible to secure satisfaction on the outstanding points, and accordingly an overtime ban has been imposed to commence from Friday, May 4.

Sections Involved

"The sections of the Industry affected are: Film studios and feature production companies; shorts and documentary companies; cartoon, diagram and animation companies; newsreel companies and film laboratories.

"The facts leading up to the dispute are, briefly: In 1943 an undertaking was received from the Association of Film Laboratory Employers to commence negotiations for a new agreement in September, 1944. Discussions commenced soon after that date. Progress was slow, but eventually, after protracted negotiations, the negotiating bodies of the employers and the Union reached a basis of settlement. The main body of the employers refused to endorse the action of its Negotiating Committee in certain fundamental respects—namely, a clause providing for a normal working day and payment of overtime and six of the minimum wage rates out of the wage schedule covering over 50 different grades.

A Breakdown

"Despite repeated efforts to have these points reinserted in the agreement as negotiated between the two committees a breakdown of negotiations has eventually arisen owing to the attitude adopted by the employers. The clause as proposed by the employers could result, particularly in newsreel laboratories, in workers being deprived of a regular working day and the payment of no overtime in compensation, apart from night work. This is contrary to present practice in the laboratories.

"The Union is prepared to submit these points to arbitration, but the Association of Film Laboratory Employers will not agree to this. They desire to scrap the result of the six months' negotiations and submit the whole of the 26 clauses of the agreement together with the whole of the wage schedule for conciliation.

"The Union cannot agree to this, which would in fact mean ignoring the result of innumerable meetings between the two bodies. Accordingly, until the above points are rectified and the agreement is signed the overtime ban will be imposed."

George Formby's latest is I DIDN'T DO IT, shortly to be shown by Columbia

SEIDELMANN, UNIVERSAL CHIEF, PREDICTS PRODUCT SHORTAGE

THE Hollywood studio strike may affect the output of films during the current year by 20 to 25 per cent.

This was the opinion expressed by J. L. Seidelmann, foreign head of Universal Picture Corporation, to the KINE., in an interview this week.

"It was thought that the dispute would only last a few days at the beginning," Mr. Seidelmann said, "but it has been going on eight weeks. And it is not our quarrel: it is a battle between two labour unions for settling jurisdiction and the producers are suffering to the extent of hundreds of thousands of dollars."

This and the shortage of raw stock were two big headaches for American producers and the lessening of the number of features might necessitate longer runs—or possibly a decrease in screen-time.

Mr. Seidelmann endorsed the opinion expressed in the KINE. last week that America has begun to regard the widespread activities of J. A. Rank with close attention. As for Universal, "he is our biggest customer and our biggest stockholder," he said with a twinkle.

Mr. Seidelmann added that his visit here would last about three weeks.

Asked how soon he expected Universal films to be screening in ex-occupied countries, he instanced Manila, where films were being screened at the Times Theatre within 24 hours of the American troops capturing the town.

Films, he said, did not suffer from the handicap of bulk which affected other merchandise. A few film tins and—provided the projection apparatus is undamaged—there is entertainment to satisfy thousands. "We do not have to build a factory."

Reverting to Mr. Rank's importance in the Industry from a world point of view, Mr. Seidelmann said our job in America is to see that we equal him and that he does not surpass us.

Universal product which will be forthcoming includes six in Technicolor, two of which will be produced by Walter Wanger, a thriller, "Scarlet Streak," to be produced by Fritz Lang, and a big musical based upon the lives of Beethoven and Schubert.

PROJECTION ROOM FINE

Mayfair Circuits (Far Cotton), Ltd., London, were fined £5 at Northampton Borough Magistrates Court on April 27 for failing to have a competent operator over 18 years of age in charge of the projecting apparatus. The prosecution said there were only two boys aged 16 and 15 in the projection room.

KINEMA GUTTED

Early last Wednesday morning fire broke out at the Regal, Moss End, owned by George Palmer Associated Cinemas, Ltd., and it took three N.F.S. units over two hours to get it under control.

The building was totally destroyed, although some of the films were recovered undamaged. The Regal had a seating capacity of over 700.

ARTHUR RANK BUYS NEW OFFICES

J. Arthur Rank has purchased Mayfair Court, Stratton Street, W1, for approximately £200,000.

This 225-roomed building, originally designed as a block of service flats, will serve as offices for as many of Mr. Rank's film companies as can be conveniently accommodated there.

Occupation will not take place for some time as the building is now occupied by a branch of a Government department.

Ronald F. Hart, general manager of the Coliseum, Litherland, Crosby, since December, 1944, has left to become manager at the Rosum Kinema, Walsall.

Frank Capra Forms his own Film Company

"Kine." Cable from "Motion Picture Daily," New York

SAM BRISKIN and Frank Capra have formed Liberty Films, a new production unit.

HAL WALLIS and Joseph Hazen announce three films costing $4,500,000.

THE GOVERNMENT will give exhibitors and other businesses some tax relief soon after V-Day.

ROBERT RISKIN has resigned as O.W.I. film chief to concentrate on organising a company with major companies participating to produce documentary and information films after the war.

CANADA has agreed not to accept large conventions of American film or other interests now banned from hotels in America because of hotel and travel curtailments.

"FANTASTIC CENSORSHIP RESULTS"

Nottingham Teachers' Recommendation

Nottingham Schoolmasters' Association, in a memorandum just issued, recommends the setting up of a Children's Film Council of parents, teachers, film producers and exhibitors and education authorities.

The purpose of the body would be to establish "a proper censorship for children's films."

Figures obtained by the association's education committee from schoolchildren in widely-separated districts of Nottingham, form the basis of the memorandum and the suggestions made.

Majority Once A Week

No fewer than 80 per cent. of Nottingham children, between the ages of 11 and 14, are in the habit of going to the kinema once a week, 40 per cent. attended twice or more, and 30 per cent. go every Sunday.

The present system of censorship, it was considered, produces in many cases "fantastic results," and was unsatisfactory.

Sunday opening of kinemas was recommended because 30 per cent. of the children questioned habitually attend on Sunday.

Sunday performances, however, should be under the ægis of the Children's Film Council and the supervision of education authorities.

The association demanded that children be barred by legislation from admission to kinemas in which "A" films were being shown, regardless of who accompanied them.

Exhibitors Discuss the Co-Ops.

"NOTHING TO GRUMBLE ABOUT"

THE possibility of future competition from the entry of the Co-Operative movement into the kinema business was discussed by the South and East Lancashire branch last week.

In the course of the debate Coun. Woolstencroft said that exhibitors would not have anything to grumble at if the societies ran their business in an entirely fair way.

J. MATHER took a different view. At the present time, he said, there was a lot of talk about monopolies, but in the co-operative movement they had the greatest monopoly of all. If it embarked upon kinema enterprise it could build up bigger circuits than G.-B., Odeon and A.B.C. There ought to be strong objection to the entry of the co-operative movement into the kinema Trade.

Co-Op. Nominee's Statement

J. BREARLEY said he attended as nominee of a co-operatively owned theatre, run by a local co-operative society. It had been operated for many years, had traded fairly and enjoyed good relations with brother exhibitors in the town. If a local co-operative society decided to launch out, he did not see how the slightest objection could be raised. The position would only become serious if the Co-operative Wholesale Society entered the field, but even then Mr. Brearley was doubtful if anything could be done to stop them.

However, there had been a decision by the C.W.S. against becoming interested in kinemas "at the moment." There was nothing to worry about at present.

J. MATHER pointed out the local co-op. societies were also very wealthy, and if they wanted to develop they could always get financial aid from the C.W.S.

Threat of a Greater Monopoly

W. MILLER could not imagine the producers, who themselves were monopolists, bowing down to a monopoly greater than themselves.

"We should not bury our heads in the sand and say we can do nothing about it," said H. WOOLF. In many areas there is a shifting population and kinemas will be needed in some of those areas. It is quite possible the co-operative societies will have some influence in getting sites when local people might fail.

"LEGAL CHARITABLE BLACKMAIL"

The decision of the Blackpool Watch Committee to increase the Sunday kinema contribution to charities from £950 a year to £2,000 (previously reported in the KINE) has caused considerable comment in the town.

The *Blackpool Gazette and Herald* on April 28, after recalling the fact that when Sunday kinemas were illegal there was no charity levy, suggests that if Sunday films are right there is no reason why they should be subjected to an imposition not applied to other Sunday entertainment and recreation. The writer concludes by describing the Act of Parliament as "legalising a system of charitable blackmail."

Herbert Wilcox, Anna Neagle and Carroll Gibbons discuss the music for I LIVE IN GROSVENOR SQUARE at a studio conference The film, distributed by Pathe, will be seen next week

"ENTERTAINMENT TAX TOOK 60 PER CENT. OF THE GROSS"

Complaint at South and East Lancs Meeting

THE switch-over from munitions to cotton goods production and the consequent lowering of wage levels were cited as reasons for decreased takings at the quarterly general meeting of the South and East Lancashire branch at Manchester on Friday last. Regret was expressed that the subject of Entertainment Tax had been shelved by the C.E.A. General Council.

ARTHUR PEEL, referring to the election policy of the C.E.A., hoped the subject of Entertainment Tax would be constantly in mind. At one theatre he played a reissue which was originally shown in 1941 and had been astonished by the shrinkage in takings.

The figures for 1941 were :—

Paid admissions, 10,151.
Paid in Entertainment Tax. £95 19s. 1d.

When the same film, a reissue, was shown this year the returns were :—

Paid admissions, 8,114.
Paid in Entertainment Tax, £224 6s. 5d.

The tax in 1941 was 25 per cent. of the net takings and 20 per cent. of the gross takings; in 1945, 61 per cent. of the net takings and 44 per cent. of the gross takings. There were 2,037 fewer admissions, £36 8s. 10d. less net receipts and £128 7s. 4d. increased tax payment.

"One does not require to be a fortune-teller to say what is going to happen if there is no alteration in the tax," he added.

Second Budget Hopes

"If there is another Budget this year I think we ought to get some concession. E.P.T. and Entertainment Tax need watching. We must keep on plodding to get the tax down."

"I am in a district where the switch-over from munitions to cotton is actually taking place. Wages have already dropped. Before many more weeks have passed the need for tax relief will be urgently felt."

Who Was the Other Eighth?

J. MATHER said it was obvious to 9/8ths of the delegates at the last G.C. meeting it would be useless to go to the Chancellor to ask for tax concessions. Probably, if Mr. Peel's figures were submitted to the Chancellor he would consider they established his case that the Entertainment Tax was an effective means of raising revenue which the country needed. When the time came exhibitors would have to prove they had a strong case for tax relief.

Coun. J. C. WHITAKER: It seems we have to wait until we can show losses in business before we can substantiate a case.

H. WOOLF said that in the last two months he had noticed stronger objections by the public to paying more than 1s. for seats.

Perpetual Motion Suggested

Exhibitors pointed out the objections to a suggestion of tax on a percentage basis. Seventy-five per cent. of the members, it was stated, would object to that form of adjustment, which would make it too easy for the Chancellor to step up the tax.

Mention having been made of dismissals from Manchester factories, exhibitors considered the need for tax reductions might be nearer than was commonly supposed. This ought to be one of the main planks in C.E.A. policy. It was agreed the subject should be mentioned again at the next quarterly meeting.

J. BREARLEY: I suggest it should be a perpetual motion.

CANCELLED TICKETS

In Eire the Patron is Responsible

In Eire, under the Entertainment Duty Regulations of 1944, the patron is responsible for the retention of the cancelled portion of the admission ticket. Failure to produce this involves the liability of prosecution.

Irish Showman Passes

The death has occurred in a Dublin nursing home after a short illness of **Maxie Elliman,** manager of the Theatre Royal, Dublin. He had been connected with the Trade since he was 14 and had been manager of the Corinthian and Queen's. He was a brother of Louis and Abe Elliman, who are also prominent members of the Trade.

"A" FILM SHOWN TO CHILDREN

Rainworth Company and Staff Fined

BECAUSE about 120 children were present in the Palace, Rainworth, during the afternoon of March 24, and were not accompanied by a parent or guardian while an "A" film ("Now Voyager") was being shown, the proprietors, manager and projectionist appeared on charges before the Mansfield magistrates recently.

The proprietors of the theatre, Rainworth Theatre, Ltd., were summoned for allowing the premises to be used in contravention of a condition of a kinematograph licence in that a film not passed for universal exhibition was shown to children without the consent of the licensing authority.

The manager, Elijah Horsley (42), of 2, South Avenue, Rainworth, and the projectionist, Charles Richard Daff (31), of 15, Little John Drive, Rainworth, were summoned for aiding and abetting.

The company was fined £10, Horsley £5, and Daff £2 10s.

G. Norton (prosecuting for the Notts County Council) said a police sergeant noticed that the children watching the film were between the ages of three and 14.

When he saw Nora Taylor (secretary of the company) she stated it was difficult to obtain films these days and matinée films cost more.

When informed the company would be reported, she said "We shall have to cut out matinées if that is the case."

Horsley said the takings only amounted to 30s. and the film in question had been cut, adding that he would not mind a child of his seeing it.

In court, Horsley said he was supplied with films in batches. He was not aware it was an "A" film until the previous night, but was unable to procure another film suitable for children, so he cut down the one he had to 40 minutes.

Liverpool Cinematurians

The Liverpool Branch of the Society of Cinematurians, at their luncheon meeting on Friday, appointed Mrs. S. L. King (hon. secretary), and S. L. King, as delegates to attend the annual general meeting of the parent society to be held at the Regal, Manchester, next Friday. Tom O'Brien (General Secretary, N.A.T.K.E.) has accepted an invitation to address the meeting of the Liverpool Branch on May 25.

5-star news

from 20th Century-Fox

the biggest **figure** *in the industry*

5 stars-new and
from 20th Century-
Jeanne Crain
The public loved her in "Home In Indiana." Now she's the sweet-heart of the Army Air Corps in Moss Hart's "Winged Victory"!
Vivian Blaine
The exciting Cherry Blonde is the something in "Something For The Boys" and she's going to be plenty gorgeous in "Nob Hill"!

great

-Fox, the biggest **figure** *in star building*

June Haver

Even more beautiful in "Irish Eyes Are Smiling" than in "Home In Indiana." Then she'll star in "Where Do We Go From Here?"

William Eythe

answers the need for romantic male talent. In "Wilson" and "Bernadette," he earns stardom in Lubitsch's "Czarina."

... and climbing swiftly to box-office fame is that very talented performer ...

Dick Haymes

His romantic songs have extended his radio fame to the screen! Starred now in "Irish Eyes Are Smiling"—next in "Diamond Horseshoe"!

remember the names....

JEANNE CRAIN * VIVIAN BLAINE

JUNE HAVER * WILLIAM EYTHE * DICK HAYMES

all star-built by *Century-Fox*

in it's most eventful 30th Anniversary Year!

James Craig, Donna Reed and Marjorie Main in GENTLE ANNIE (M-G-M)

"Under 12" Rule Ban on Children's Clubs

N. LINCS C.E.A. DISCUSSION

THE possibility of providing special children's shows and of the formation of children's clubs was debated at the North Lincs C.E.A. April meeting. The Secretary (Chas. Clow) pointed out that in Grimsby no child under 12 could be admitted to a Kinema except in company with an adult. The branch decided that no action could be taken.

CHARLES CLOW said that the Women's Standing Joint Committee had approached him and asked him to bring before the members their suggestion that special children's shows should be arranged on the lines of the clubs sponsored by G.-B. and Odeon. They were of the opinion that such clubs, properly run, on a Saturday morning or afternoon, would do a great deal to reduce juvenile crime.

Mr. Clow pointed out that at present there was a Grimsby Watch Committee rule in force that no child under the age of 12 should be allowed in a kinema unless in company of an adult.

This rule, he said, was of great benefit to the exhibitors.

There was better behaviour in the kinemas; children did not stay to see the shows through twice, and damage was reduced.

Mr. Clow also pointed out that material benefits had been derived from special children's shows in other towns.

"We must not close our eyes to the fact that in the very near future the kinema will have to take its place as one of the great factors in child education," he said.

Difficulties Ahead

In reply to the Chairman (T. D. Bell), Mr. Clow said that the Women's Standing Joint Committee was composed mainly of the town's leading women.

R. B. JONES said that even at this stage of the war he would be reluctant to admit children on the same terms as before the war.

Other members spoke of the staff shortage which would create difficulties in the way of keeping order.

Time Not Ripe

A letter was read from D. Heughann, in which he said that he was in favour of the removal of war-time restrictions on children's admission.

Mr. BELL said that the majority of the members present appeared to be opposed to any change in the present arrangements. He thought that when the time was ripe for any change an approach would be made by the Watch Committee.

The Secretary was instructed to write to the Women's Standing Joint Committee accordingly.

Change of Meeting Place

A proposal to change the frequency of the branch meetings was raised by R. B. JONES.

He said that as many exhibitors were short of both time and staff it might be advisable to hold the meetings every two months instead of every month and to have a committee meeting each month.

He also felt that Grimsby rather dominated the branch, and thought that members from other towns in the area should take office.

Mr. BELL opposed the alteration of meeting times. The Industry, he said, had never had so many problems to face, which justified the monthly meeting. It was also of value for them to meet socially.

It was eventually decided to hold the next meeting at Lincoln.

INTERNATIONAL'S "IT'S A PLEASURE"

International's "The Woman in the Window" (R-K-O), which broke records in London, is having a successful provincial run.

Reports state that despite very warm weather in the Straits of Dover, the film has attracted capacity audiences. There is every evidence of "The Woman in the Window" becoming one of the season's top grossing pictures.

News has arrived from America of the excellent reception given International's latest production, "It's a Pleasure," which features Sonja Henie. It is in Technicolor.

Bob Wolff, managing director of RKO-Radio, cabled America some weeks ago requesting the urgent despatch of the first print of the new film. This has now arrived in Britain.

Tom Massicks, general manager of the Smelt circuit, had been promoted lieutenant in the R.N. Sea Cadets, in whom he is tremendously interested. A special show of "Western Approaches" was arranged for some hundreds of the cadets at the Essoldo Theatre one recent Sunday morning.

A Sunday afternoon concert at the Plaza, Waterloo, Lancashire, in aid of police charities raised a sum of £300 through the efforts of Manager Howarth.

The annual collection for the Red Cross at the Ritz, Edgware, raised £900, which was £300 more than last year.

REMISSION OF U.S. FILM ROYALTIES

Chancellor Explains Tax Procedure

DURING the discussions on the Budget resolutions in the House of Commons last week, R. E. Manningham-Buller raised the question of the existing treatment of foreign films in this country. Were the people who showed films here allowed under the existing law to take back their profits tax free, he asked?

If that were true, Mr. Manningham-Buller said, it seemed to him that we were subsidising foreign competition with our British film Industry in which, incidentally, he had no interest at all.

If it were true that any part of the rent for foreign films shown here did avoid tax liability, he hoped the Chancellor of the Exchequer would say when that practice was started, what authority there was for it, and what sums had gone from this country in the war years, up to now, on that account.

Sir John Anderson, the Chancellor of the Exchequer, made a carefully worded reply to this point. He recalled that he had said that, as a result of the agreement, the tax which was at present levied in America on film royalties coming to this country at the rate of 30 per cent. would be withdrawn. There would no longer be a tax of that kind. He had said that that would bring American taxation into line with taxation here.

Tax Not Justified

The point which he understood Mr. Manningham-Buller to make was that he thought we had been remiss in not collecting the sort of tax which our American friends were now going to abandon on film royalties paid by this country to film producers in America.

"But," continued Sir John, "in my view, there would have been at no time, according to our conceptions of taxation, any justification whatever for levying a tax on those payments as such. To collect such taxation would be equivalent to imposing direct taxation on remittances from this country to another country in respect of goods imported into this country."

U.S. Withholding Tax?

E. P. Smith: But is not that precisely what Americans have been doing hitherto, as regards their withholding tax in the matter of British film royalties earned in the United States of America?

Sir John Anderson: That is the tax which, I am glad to say, the Americans are no longer going to charge. I am trying to explain the doctrine which we apply here, and interruptions like that of my hon. friend do not help me. If I can succeed in making myself clear to my hon. friend, what I wish to say to him is this.

Not A Profits Tax

To charge a tax not on profits but on payments for goods or services coming from another country would be wrong. If someone here buys something in America, and has to pay a certain sum of money, we do not seek to impose a tax on that payment and, if we tried, we should get into deep water.

We have not increased the Customs Duty above its present level because we have come to the conclusion that to do so would only add to the cost of exhibitors here.

There would be nothing to prevent us putting the tax up if we thought it right to do so, but to put a tax analogous to income tax on a payment which does not represent profit at all—there are expenses in respect of films sent to this country—would be entirely wrong.

That is the view which the tax authorities have taken, and I think it is a sound view which we must maintain in analogous cases, and I am glad that the Americans have agreed to extend similar treatment to us.

BUCHENWALD CAMP HORRORS FILMED

Min. of I. Version for Germany

In the House of Commons, on Wednesday, Sir Wavell Wakefield asked the Minister of Information if films had been taken showing the conditions at the concentration camp in Buchenwald; and if such films would be shown to the public so that the atrocities which the German people have endorsed might be widely known?

Brendan Bracken said that there was ample film material showing conditions at the concentration camps in Germany. This was available for incorporation in newsreels in the usual way, and he understood that the newsreel companies in this country were making use of it so far as they find it possible to do so.

The material was also being used by the Ministry of Information for making a film to be shown in Germany, and a version of this would be available for showing to audiences in this country.

Mr. Bracken added that he hoped the films would get the widest possible circulation, especially in the Dominions and Colonies.

Later Guildford Shows

Guildford kinema performances may now continue until 11 p.m. without prejudice to terms and conditions of any licence granted by the Surrey County Council.

This was reported by the Town Clerk at the meeting of the Guildford Watch Committee. He stated that the restriction requiring kinema programmes to terminate at 9.30 had been rescinded by the Chief Constable of the Surrey Joint Police Force.

D

SECOND-HAND VERSION OF G.C. MEETINGS

Devon and Cornwall Discuss Circuit Power of Veto

I AM convinced that the Trade Press ought to be admitted to General Council meetings so that they can judge for themselves what takes place instead of being supplied witht a second-hand version. Things said to have no relation to what appears in the Press. This is to be deprecated.

This observation was made by COUN. LESLIE G. HILL, chairman of the Devon and Cornwall branch of the C.E.A., when making a report on the Joint Conciliation Committee and the barring disputes to the branch meeting on April 24.

Correspondence from A.B.C. was not only unacceptable to the J.C.C., he stated, but would not be acceptable to the General Council. When K.R.S. members were met it was suggested that any cases of bars should first be dealt with as a personal matter between the exhibitors concerned, and if no satisfaction was obtained the case should go to the branch to be judged on its merits, but that irrespective of the branch's opinion it was fair for the party to have a right of appeal to the J.C.C. which is composed of major renters, representatives of the three circuits, two officers of the C.E.A. and three elected members of the Council.

Circuit's Power of Veto

Mr. HILL revealed that at the J.C.C. a letter was read from the General Secretary of the C.E.A. to A.B.C., which stated that it was recognised that any major circuit had the power of veto over that committee. Sam Eckman questioned the veracity of that, but other members of the committee upheld the opinion of the General Secretary. It was felt that if the Joint Conciliation Committee was not in the position to enforce its decisions, for the sake of the Trade and their Monopoly Report, they had to find that authority within the Trade. When asked if he would abide by the decision of the J.C.C., Mr. Rank said "No. There must be a further authority to whom one can appeal." He quoted instances in the law and other trades where appeal could be made if it was felt that a decision was not right, and suggested a committee of three whose decision would be finally binding.

That, Mr. Hill thought, was the finest thing they had done, and in agreeing to it they had taken a step they had not done before. Nothing previously done indicated any finality about it. He was convinced the General Council would accept it.

"I do not know what the result of the A.B.C. and Joint Committee delegation will be, but I am of the opinion that A.B.C. would be ill-advised not to accept the proposed variations in the constitution of the sub-committee," he said.

Arbitration Costs

W. FARRANT GILLEY warmly congratulated the chairman on the report he had given, and agreed that by having an arbitration committee whose decision would be final something had been achieved. He hoped it would go through.

G. DANIEL wanted to know what would happen in the case of a poor man whose case had to go for arbitration which could be a very expensive process.

The CHAIRMAN pointed out that it was an Arbitration Board within the Industry and that expenses would be met by the organisations concerned. He thought it would be wrong for frivolous objections to be taken to arbitration. In his opinion it would be only the most serious bars which would ever be taken to final appeal.

W. FARRANT GILLEY then asked if all decisions arrived at by the J.C.C. were being ignored like his case was.

The CHAIRMAN: No. The majority are being complied with.

V-Day Closing

On the question of V-Day plans, the CHAIRMAN thought it a good idea to give some lead to the individual exhibitor. In the West End of London they were definitely closing on V-Day. The N.A.T.K.E. had offered to undertake that all employees would work, but he considered that in the realms of impossibility. If the N.A.T.K.E.'s offer was accepted it did not bind exhibitors to very much except for the wages to be paid on V-Day and the following day.

The SECRETARY (C. Halderson Rundle) said the Chief Constable of Plymouth would like kinemas to close on V-Day. The three big circuit houses in Plymouth were going to open, but discretion would be given to G.-B. managers. He understood the Chief Constable's fear was of the Americans making whoopee.

The CHAIRMAN said he was not going to risk smashed windows and would be closing.

Film for Flashes

On the question of the curtailment of film stock, the SECRETARY reported that the branch's resolution passed at the previous meeting had been sent to the C.E.A. and Mr. Fuller had now asked by whom the flashes were issued and had stated that he fully supported what the branch wanted to do.

What needed to be done was for the whole of the film Trade to consider what use was made of the film stock that was not used for entertainment purposes.

C. J. BUROW declared that the Government departments could supply more films than the renters could. Some renters had told him the time had now come when they had to drastically cut the number of prints. He had also ascertained that some prints were worn out before the big kinemas had finished with them; it was making it very serious for the small kinemas.

Kurt Katch (as Count von Bismark) and Albert Dekker at a Berlin music hall, where Salome, beautiful Viennese dancer is appearing. A scene from Universal's Technicolor picture SALOME, WHERE SHE DANCES (G.F.D.)

"Open G.C. Meetings to the Trade Press"

W. LANCS CRITICISES COMMUNICATED REPORTS

THE view that the official "hand out" of the proceedings of the General Council failed adequately to indicate the atmosphere of the discussions was expressed at the last meeting of the West Lancashire branch, whose delegates were instructed to bring up the matter of the presence of the Trade Press at G.C. discussions.

J. F. DOBSON (delegate), secretary of the branch, intimated that he was asked a question on the subject of the admission of the Press to meetings of the General Council at its next meeting.

"I am at a loss to understand why the Trade Press is not allowed to attend in view of the fact that it is represented at the branch meetings held throughout the country," he said. "Meetings of the General Council were important. Committees submitted their reports so that matters were fully explored before they reached the Council. Delegates were given the opportunity of expressing their opinions, and the committee reports were either approved or referred back. When matters reached this discussion stage, he could see no objection to the attendance of the Trade Press, which would then be enabled to express independent views on the business actually transacted."

No True Reflection

Whilst the official report was a complete record of the business done it did not indicate, to Mr. Dobson's way of thinking, the feeling which the different subjects aroused. He was of opinion that the Trade Press would better reflect what was in the minds of the delegates. He was prepared to move "**That this branch asks the General Council to refer to the appropriate committee for consideration, the question of the admission of the Trade Press to General Council meetings.**"

Ex-President's View

The CHAIRMAN (H. Simpson) thought it might be wiser in the first place to ask a question on the admission of the Trade Press. He had been a member of General Council for 15 years, and the Press had never been admitted except at the annual conference meetings. He was not certain as to the reasons for the exclusion of the Press on other occasions. He had heard it said that if members' remarks were "sub-edited" they were protected if they said things in the heat of the moment or made statements which might be construed as bordering on the libellous. But one could say there were the same risks at branch meetings when there were big attendances and controversial issues arose.

C.E.A. Election Policy Criticism

DEVON AND CORNWALL MEMBERS' VIEWS

AT last week's meeting of the Devon and Cornwall branch the C.E.A.'s election policy was criticised by H. M. Williams, who felt that something much more beneficial to all kinemas could have been chosen than Sunday opening. Many kinemas, he said, were not affected by Sunday opening, whereas everyone was concerned with entertainment tax.

The CHAIRMAN (Coun. L. G. Hill) replied that the General Council was convinced that entertainment Tax was an economic rather than a political matter, and for any negotiations must be with departments.

MR. WILLIAMS: I think they have made the third best choice in taking Sunday opening as an election policy. The Monopoly Report might be a big thing to confront a prospective M.P. with.

W. FARRANT GILLEY thought it iniquitous to have to pay a fine to open on Sundays.

C. J. BUROW declared he would rather not have to open on Sundays, but stated that it was considered a public service to do so. He had been told by his local authority that he would still have to open on Sundays after the war because the kinema was serving a public need.

E. O. PARKER considered that entertainment tax would have been a better General Election policy. The time might come when kinemas would have to reduce prices. Already, many people who had been patronising the best seats were going for the cheaper ones.

G. DANIEL suggested an approach to the live theatres and football clubs to co-operate in an agitation for a reduction of entertainment tax.

The CHAIRMAN pointed out to those who had taken part in the discussion that most arguments were put forward at the General Council and views were expressed for the country as a whole.

Film Stock Waste by Government

LEEDS ADVOCATES INQUIRY

THE waste of film stock by Government and Service Departments was mentioned at the Leeds C.E.A. last week, and the suggestion was made that an inquiry into the subject would be justified. The Sussex scheme for training projectionists was discussed and it was decided to apply for details.

Mention was made of 161 prints having been made for the Services for one particular film.

Charles Metcalf said that the normal number for the whole of the country was only about a quarter of this number.

HARRY ADLEY agreed that the duplication of stock was almost incalculable, and the suggestion of an inquiry was a good one.

Training Scheme

The point arose in comments which followed an expression of satisfaction by Councillor Gummersall at indication in the G.C. report of a Training Scheme for Projectionists.

C. H. WHINCUP (chairman) referred to former overtures to the Man-power Board, which conveyed the opinion that, while approaches could be made, the Board could not accept any financial responsibility. With Mr. Rush, he had recently seen the chairman again and was told that securing men for electrical training might be considered favourably if an order were applied for, but no grant could be made. There was evidence, however, of grants being made, as the Sussex branch had evolved a scheme, with an instructor, and had received a grant.

Mr. Whincup added that Mr. Rush had written to that branch for information and was informed that A. J. Sadler, who was responsible for that scheme, could give him all the details.

It was decided to contact Mr. Sadler accordingly.

The fact that many men and women had been trained for Army units and would eventually be available was mentioned by the Chairman. He had been informed that this number might meet all requirements, but the doubt now was when they would be available.

CHARLES METCALFE thought there was duplication of operators for E.N.S.A., the Army and the Navy, and the same applied to film, with its effect on stock.

V-Day Problems

V-Day opening was raised by the CHAIRMAN, who said, in relation to a statement attributed to him in the lay press that Leeds kinemas would open, that this did not properly interpret what he said. His observation was that the statement had been made that West End kinemas would close but the rest of the country would probably open.

Mr. HOPKINS said the consideration was the staff, and he thought they should be considerate to staffs, who had served them so well under difficult circumstances.

Mr. CLEMINSON said experience in that direction varied, and it was agreed that this was a matter for individuals.

Mr. HOPKINS said the film lure responsibility had been raised, and as one man had said to him, **" 50 per cent. of nowt is nowt."**

Staff Difficulty

Mr. METCALFE remarked that he thought the Association solicitor was obviously right in pointing out that the exhibitors contracted to provide the

Continued at foot of next column.

Hedy Lamarr in RKO's romantic drama EXPERIMENT PERILOUS, to be Trade shown in May

German Film Ban

Leeds Resolution

A notice of motion was given by Horace Masterman at the April meeting of the Leeds branch of the C.E.A. that "The C.E.A. recommends its members to refrain from booking any pictures produced, distributed or financed by persons of enemy nationality for a period of no less than ten years."

Harry Adley seconded.

Mr. Masterman said he was inspired to come in line with the V.A.F. and Equity largely by the revelations of the past week or two, which had had such an effect on the public at large.

It was pointed out that a resolution like this might prejudice people who had been in this country a long time, or had suffered in concentration camps, and who it would not be intended to penalise.

Mr. Masterman said he would be happy if any suggestions were made so that the words could be adjusted to meet considerations like that as he did not wish it to apply to such circumstances. But he felt, in principle, that some resolution on these lines was justified.

---

kinema and the staff for a particular period and the renter the films, but if kinemas did not open because they had no staff on V-Day he hardly thought the Courts would be receptive if legal action was taken, and he did not think, in fact, that any such steps would be taken.

Mr. CLEMINSON said the circuits would open if they had the staffs. But he did not think V-Day would happen as a lot of people had thought as there was feeling against festivities coincident with reports of casualties from other fronts. He thought Mr. O'Brien had acted wisely in advising staffs to come in.

Presidential Visitation

An invitation was extended to the President, Vice-president and General Secretary of the C.E.A. to attend the next meeting of the branch, which was fixed for Tuesday, May 15—being brought forward a week owing to the normal day falling on Whit-Tuesday.

SUNDAY OPENING WITH SIX DAYS' LICENCE

Leeds C.E.A. Dubious Concerning General Council S.O. Policy

THE suggestion that the branch should re-affirm its opposition to the Sunday opening of kinemas was made at the last meeting of the Leeds C.E.A.

Some members questioned the wisdom of the General Council making the subject the main plank in the Trade's election campaign. There was, however general agreement on the necessity of opposition to the enforced charity clause.

There was considerable discussion but no resolution was submitted, and it was left for the matter to develop at headquarters.

Charles Metcalfe, who is an advocate of 6-day opening, suggested that should Sunday opening be unanimously granted, the exhibitor should choose his own opening days.

The proposal was put forward by Messrs. Greenwood and Jesson, who asked that it should be on the agenda for the next meeting.

The circuit representatives interposed with the reminder that the decision in the past on this matter was not unanimous.

Motion Unnecessary

GERRY HYLTON emphasised that he could not see any need for such a motion. The view of the branch as a branch was known, and it was up to those taking the other line to make any suggestion for re-discussion if they so desired.

The subject was raised on the report of the General Council proceedings relative to the questionnaire to M.P.s on Sunday opening.

JOE JESSON remarked that this seemed to suggest a C.E.A. policy and he had no knowledge of any lead in this direction. He wondered how and why Mr. Fuller and his associates came to campaign in respect of Sunday opening.

CLAUDE H. WHINCUP (the chairman) said that many of them who shared the branch view were prepared to accept the wishes of the public, if it went as far as that. They were all together, however, on one point, and that was antagonism to any enforced charity clause.

Scotland Against S.O.

HARRY HOPKINS said that Mr. McBride told them at H.Q. that Scotland was against Sunday opening and would be against this M.P. questionnaire. His own opinion was that the replies given would not mean anything; in any case, all sides would have the privilege of stating what they thought in an election campaign.

CHARLES METCALFE recalled that previous discussions by the Legal, Finance and Parliamentary Committee indicated a desire to contact M.P.s so that when a new House of Commons was assembled there would be a complete knowledge of their views in regard to any contemplated overtures for Sunday opening.

Mr. JESSON felt that this action in respect of M.P.s might cause a flood of questions from organisations who considered they were concerned.

There was, he said, something in the question of national uniformity.

He was concerned with an authority which controlled nearly 300 kinemas, and had the same rules for 27 years. He could not see the possibility of Sunday opening in this area while the present conservative outlook prevailed. Restrictions even went as far as stopping the use of Neon lighting and the like in lobbies.

Mr. HOPKINS said that if exhibitors were prevented from running their kinemas in a reasonable way they should seek to make approaches through the Association. He had the feeling that it was better to deal with the local authorities, directly concerned with them, despite the many difficulties.

Coun. GUMMERSAL said he presumed that the General Purposes Committee regarded the Entertainment Tax problem as something quite distinct.

As regards the questionnaire, he said he had experience of the way these things were answered. How they were carried out was a different matter. He wanted to know if the feeling of the local branch towards Sunday opening would be conveyed to the M.P.s.

Mr. HOPKINS reminded them that there had always been two varying camps on the issue. He could not see the questionnaire serving any purpose unless there was a move for general Sunday opening.

Mr. METCALFE said that, as he knew it, the attitude of the Association was that exhibitors should decide for themselves when the question arose within their own licensing area. He felt that two-thirds of the G.P. Committee favoured Sunday opening; that also applied to the General Council, where the influence of the circuits prevailed. He was inclined to the view that the Association was gradually moving towards a Parliamentary decision on national Sunday opening without the necessity of the present involved procedure.

Patrons Go Elsewhere

H. MASTERMAN pointed out that the Leeds view was not applicable to all areas in the vicinity. Several of them had Sunday opening. He was in a place which did not have it, and nearby towns did. The position therefore was that people in this area, presumably with a certain amount of money to spend, travelled on Sundays elsewhere, who reaped the benefit.

Mr. CLEMINSON said that the circuits were definitely in favour of Sunday opening. There were also indications that Chief Constables in towns where it had been put into practice favoured it.

Mr. METCALFE said he doubted if any Parliamentary Party would reduce the power of the influential local authorities.

Mr. MASTERMAN: Unfortunately, so many of the local councillors still wear lannelette.

Mr. METCALFE went on to refer to the commercial aspect. In his opinion, money available for the kinemas was spent if they had Sunday opening over seven days instead of six. Extra expenses were involved also.

Whatever happened, he thought that they should keep open six days only, and the kinema proprietor should have the right to choose which six days.

If Sunday opening came in Leeds the extra seating accommodation provided would be the equivalent of another 12 kinemas, because the increased seating over the seven days would be advanced by one-sixth.

Mr. MASTERMAN: That is debatable, as people might be diverted to the kinemas from other places, public-houses, for instance.

PORTSMOUTH'S APPEAL FOR LATER CLOSING HOURS

Police Probe into Staff Arrangements

AN appeal to the Chief Constable to extend, under the emergency regulations, the weekday hours of kinema performances to 10.30 p.m. is being made by Portsmouth exhibitors following a discussion at last week's meeting of the Portsmouth and Isle of Wight branch, at which A. Levison presided. A police investigation into the number of attendants employed was also reported at the meeting.

THE SECRETARY (Arthur Daniels) said he had written to the District Transport Officer stating that at the last branch meeting it was generally agreed that the last performances should start about 7 p.m., closing at 10 p.m. or thereabouts, and asking whether the transport services could be correspondingly extended. Alternatively, would it be possible to run special staff buses after the theatres closed.

The T.O. had replied that at the moment the time of the last 'buses from Portsmouth City at night must remain about 9.30 p.m. The suggestion of running special staff buses for theatre employees could not be considered with the present shortage of rubber and manpower.

THE CHAIRMAN said he could not understand the letter. He had been informed by the transport authorities that the 'bus services would be extended by half an hour during May.

Confirmation was given by other members that it was proposed to start the later 'bus service on May 13, and FRANK SPICKERNELL asked whether there was anything to prevent the theatres closing at 10 o'clock if they so desired.

The CHAIRMAN explained that under the emergency powers given to the Chief Constable at the beginning of the war they were originally ordered to close by 9 p.m., but the time was afterwards extended to 9.45 p.m., and the theatres had to be cleared by 10 p.m.

F. B. B. BLAKE said he did not think there would be much difficulty in getting these war-time restrictions removed at the present time.

The CHAIRMAN pointed out that the Sunday hours fixed by their licences were 5 to 10.30 p.m., but in consequence of the earlier closing during the war they were now allowed to open at 2.30 p.m. They did not want to interfere with the present Sunday hours. He moved that the Chief Constable be asked to extend the weekday hours to 10.30 p.m. Mr. SPICKERNELL seconded.

Check Up on Attendants

It was reported that a check-up was being made by the police on the number of attendants employed at kinemas. The question was raised as to whether the manager was entitled to be included as one of the persons on duty under the condition on the licences which requires that not less than two attendants shall be on duty at the premises for the first 100 persons, with one extra attendant for each additional 100 persons or part thereof.

Mr. SALTER said that the police ruling was that the manager should not be included and that the requirement applied only to uniformed staff.

The CHAIRMAN stated that it had been customary to include the manager and also the cashier. In view of staffing difficulties, he thought it was harsh to insist on the strict letter of the law.

W. T. MOFFAT: We can get the staff, but we cannot get the uniforms.

The SECRETARY said the manager was looked upon as being in charge of the theatre and the staff in case of an emergency, and not as an attendant.

J. BOSCOTT said he understood there was a Home Office regulation overriding the local by-laws during the war, and V. BADMAN said that when these regulations were discussed they came to the conclusion that the cashier, commissionaire, and manager could be regarded as coming within their meaning.

It was agreed to consult the General Secretary, W. R. Fuller, on the matter.

V-Day Arrangements

A circular was received from head office recommending that kinema staffs should work on the two Victory Day holidays (at double time rates), with a further day's holiday later on.

The CHAIRMAN remarked that they had already passed a resolution in favour of remaining open.

CHARLES CLARKE pointed out that this would be entirely a matter for the individual and would largely depend upon the circumstances at the time and the situation of the theatre.

W. ELLIOTT remarked that the majority of their employees, except perhaps the senior members of the staff, would rather have the holiday. They did not trouble about the extra money. If they thought they were obliging the proprietors by remaining at work they would probably ask for the time off later.

The CHAIRMAN said that the best solution of the difficulty would be for the Chief Constable to ask them to remain open on V-Day, and that could be publicised. The other suggestion in the circular, that employees with two years' service or more should be given a Victory gratuity, was entirely a matter for the discretion of the individual exhibitors.

Theatre Advertising

A letter was received from the general manager of the local evening newspaper, stating that owing to the demands of advertising space it was proposed to cut down as a temporary measure the kinema announcements on Tuesdays and Thursdays to a maximum of six lines of news type at a charge of 1s. 3d. per line. The kinemas would be listed alphabetically.

The CHAIRMAN commented that they had been asking for some such arrangement for a long time, and he would like to see the same system following every night of the week, with the exception of Saturday, when he thought they should be allowed their display advertisements as at present.

F. SPICKERNELL proposed that the management of the newspaper be approached on these lines, and this was seconded by P. REED and agreed to.

At the outset, the CHAIRMAN extended a welcome to H. A. Stafford, the new manager of the Savoy, and approval was given to the enrolment of the Tivoli, which has been reopened.

Gail Russell in SALTY O'ROURKE, which Paramount will Trade show on May 9

CHARITY DEMANDS ON PORTSMOUTH EXHIBITORS

THE increasing demands upon the charitable facilities offered by exhibitors was illustrated last week at a discussion at the Portsmouth and Isle of Wight branch of the C.E.A. Co-operation was agreed to in respect of the Lord Mayor's Local Charities Fund and the King George Fund for Sailors.

The SECRETARY (Arthur Daniels) reported that the Special Committee appointed by the branch to consider ways of raising money for the Lord Mayor's Local Charities Fund had discussed various suggestions, including a Film Ball, Sunday concerts, and collections.

They unanimously recommended that an effort should be made to arrange a world premiere matinee, and J. Arthur Rank be approached for his support and asked if he would provide one of his premiere halls in Portsmouth for the purpose.

This was approved.

Appeal for Sailors

It was reported that the Lord Mayor of Portsmouth had launched a special appeal on behalf of the King George Fund for Sailors, and that a Royal and Merchant Navy Week would be held in Portsmouth from May 19 to 26.

The Town Clerk asked if collections could be made for the fund at the local kinemas during the week. The Royal Navy had offered to co-operate to the fullest extent and they would provide collectors.

CHARLES CLARKE stated that the General Council favoured a national effort, but the branch could arrange its own week and allocate the takings to the local fund. An appeal film 350 ft. in length was available.

F. B. B. BLAKE pointed out that collections were taken for the Merchant Navy at the A.B.C. theatres when they played "Western Approaches," and W. T. MOFFAT mentioned that G.-B. were giving a première on behalf of the fund in London on May 15.

J. MILLS eventually moved that the local kinemas support the appeal by taking collections from Sunday, May 20, to Saturday, May 26, inclusive, and that it be left to exhibitors whether the collection should be taken in the vestibule or during the performances.

PATRICK REED seconded and this was carried.

The naval authorities are to be asked to provide the boxes.

W.R.N.S. Appeal

A letter was read, stating that the members of the W.R.N.S. were organising a toy bazaar in connection with the appeal, but were having difficulty in collecting toys. It asked whether the kinemas could show a slide. It was felt, however, that in view of the fact that the promoters of other events would be asking for similar concessions the request could not be granted.

The branch also turned down an application from the Women's Land Army to make a collection on behalf of their benevolent fund, as well as a request from the Board of Trade that slides should be shown in connection with a campaign for the destruction of moths.

Duplication of Branch Offices

W. LANCS DISCUSSES H.Q. RULING

ARISING from the report of the last G.C. meeting, the CHAIRMAN (H. Simpson), of the West Lancashire branch of the C.E.A., referred to the consideration which had been given by the Legal, Finance and Parliamentary Committee to the offices of secretary and treasurer of the West Lancashire branch being held by one person. Head office pointed out this was definitely out of order and that one person should not hold dual office. It also appeared the treasurer could only be appointed at the annual meeting.

J. F. DOBSON said the situation was brought about by the death of Harry Hargreaves since the annual meeting. Actually, in the case of the West Lancashire branch, it was possible to do without the office of treasurer. It was clear, according to the rules, that the chairman and vice-chairman and treasurer must be elected annually, but there seemed to be no provision about filling those offices if they became vacant. It would appear, in such a circumstance, a branch would become defunct until the annual meeting. He could understand the necessity for the G.P. with the huge funds which passed through the organisation, having the separate offices of secretary and treasurer. The same applied to Harrods Stores, but it was not necessary for the village grocer.

Carrying Things Too Far

"I think it is carrying things a little too far," he added. "To me, the strict carrying out of the letter of the regulations savours too much of regimentation.

"I am quite satisfied there is nothing personal in this issue, but I am at a loss to understand why in London they are so definite that no treasurer should be appointed except at the annual meeting and that we be without a treasurer. There are few meetings of the General Council at which there are not minor transgressions of the bye-laws or standing orders, but that does not mean the business transacted is null and void."

E. H. WHITTELL: There is nothing in the rules to say the secretary cannot fill the office of treasurer.

Bars Controversy

Concerning the withdrawal of A.B.C. from the Joint Committee, the CHAIRMAN said the latest information was that a small delegation would wait on the directors of A.B.C. to try to get some satisfaction in regard to general policy. In the circumstances, he would deprecate any discussion on the matter.

J. F. DOBSON said the aim was to continue the Joint Committee and a definite attempt was being made to overcome difficulties.

16-mm. Film

The CHAIRMAN said it could be visualised that the release of 16-mm. projection sets might become a definite menace to the 35-mm. business. In the U.S.A. there was a 16 mm. association, to which, he understood, London renters supplied films. One company had 29 films reduced to 16 mm. last month. With good lens, 16-mm. film could be projected to make a big screen picture in buildings at very little more than operating costs of news theatres.

Having regard to the tremendous amount of capital sunk in B. and C. halls, opposition shows, served by 16-mm. films, could become a serious factor in competition. Something would have to be done in connection with the K.R.S. and possibly other societies. Steps must be taken to secure for exhibitors protection against people operating 16-mm. film under more advantageous terms and conditions than commercial exhibitors.

Editor's Letter Bag.

SURPLUS OF MANAGERS

An Overcrowded Profession

PRACTICALLY every day one reads in the National Press that numerous necessities of life cannot be produced for the public, not because of the shortage of materials but because of the shortage of manpower, yet in the current issue of the KINE. it is reported that a single advert. for a kinema manager, in what appears to be a lonely position, received replies from no less than 115 experienced men.

Why, if manpower is so short in other trades is there such an abundance of surplus kinema managers? Is the Ministry of Labour aware of this? If so, why did they give their support to the A.B.C. managers' training school as recently reported in the KINE.

One begins to wonder what the position is going to be when the large numbers of managers who are now in the Forces, return to their former positions.

It is perfectly clear that these men are going to have a pretty stiff fight to get reinstated, and the men at present employed as managers will have to fight as hard to keep their jobs, if some sort of curb is not put on to the employment of trainees in what appears to be an already overcrowded profession. What do your readers think?

E. LOVE.
County Cinema, Hertford.

Pay and Time off for V-Day

MANY of the kinema staffs will be gratefully interested in the proposal of P. M. Hamer, of the Liverpool C.E.A., to the effect that two days' compensatory holiday should be given to them for the V-Day public holiday.

The N.A.T.K.E. officials who said originally that we should work should have consulted the branches before signing away our leisure, for the monetary compensation (less income tax) is not enough.

What we want is the holiday, and by a system of relief it can be done in the weeks following V-Day and without closing. All other trades working are to get double pay and time off. Why should we be different? The matter should be reconsidered—for who will deny that we have earned a holiday?

For obvious reasons I sign myself

THE CHIEF.

Pathe's Commentary on Atrocities

Mrs. Mavis Tate, M.P., the only woman member of the delegation of eight M.P.s who visited the notorious prison camp at Buchenwald, gives an exclusive commentary to the Pathé Gazette pictures of the atrocities, shown in Pathé Gazette released on April 30.

Louis Hyman, chairman of the Northern Ireland branch of the C.E.A., has recently become a grandfather. Branch members celebrated the event following the meeting.

Continued from page 3

British Films in U.S.

Board of Trade Intervenes

that as most film renters in Britain are associated with Hollywood companies, the British companies might suggest to their New York associates that some arrangements should be made for putting some proportion of the American companies allocation in this country of their pooled stock at the disposal of the United States companies which hold British films for early release.

No comment on this suggestion has yet been made by the Hays organisation.

The KINE. understands that to cover the average number of copies which would be required for a good American release of each of the seven British films now involved, a total of over 20,000,000 feet of film would be needed over the next eight months or so.

An indication of the extent of the raw stock curtailment in the United States comes from the KINE'S. New York correspondent, who cables that W. F. Dodgers, of M-G-M, has stated that whereas his company in 1941 consumed 62,000,000 feet quarterly it is now allotted 39,000,000.

He admitted the little exhibitor is suffering most from the shortage, because the distributor is only able to service first-runs satisfactorily and there are not enough

Continued in next column

INDUSTRY SHOULD REPLY TO ATTACKS

S. and E. Lancs and N.U.T. Outburst

OFFICIAL action in respect to attacks on the Trade was urged at last week's meeting of the South and East Lancashire C.E.A. The chairman (Coun. W. Woolstencroft) introduced the matter which was not, however, made the subject of a resolution.

The CHAIRMAN expressed annoyance that no official action had been taken by the C.E.A. to refute the statement made at a recent conference of the National Union of Teachers, by a speaker who declared that kinemas were largely in keeping with trashy reading, pools and dog tracks. The strongest exception ought to have been taken to this extravagant outburst.

J. BREARLEY thought there should have been an official refutation over the signature of the General Secretary.

What Does "Accompany" Mean?

S. B. HIGGINBOTHAM disagreed with the decision of the Executive Committee which considered there was no case for

Continued from preceding column

prints available to spread among subsequent runs.

It is believed that Mr. Rank's distribution company in America may be able to make good its claim to some stock in the United States by virtue of the fact that General Film Distributors have introduced British films there during the last few years.

It is not, however, certain that this claim will be admitted.

retaining a solicitor for the service of members.

He mentioned that two or three weeks ago, when he was showing an "A" film, no children were admitted unless they were accompanied by parents or adults. A police officer entered the hall and counted about 30 children who were sitting apart from adults. He pointed out this was irregular. Mr. Higginbotham contended he could not be held responsible if a child, having entered the theatre with a responsible guardian, sat somewhere else.

There was need for the word "accompanied" to be interpreted. What did it mean?

The SECRETARY: I cannot tell you. I guarantee that you can go to 12 towns and the police in each would give it a different meaning. Counsel's opinion might be helpful.

Mr. HIGGINBOTHAM said he wrote to Norman Hart and received a rather curt reply indicating that an accompanied child must be seated alongside its parent or guardian.

Asked for the terms of his licence, Mr. Higginbotham replied it stated no child must be admitted or allowed to remain in the theatre during the showing of an "A" picture unless accompanied by a parent or adult guardian.

J. BREARLEY: I am afraid you have no case.

S.O. Position

Diverse opinions were expressed on the decisions of G.C. on national Sunday opening policy, objections being voiced by A. PEEL.

W. W. LLOYD pointed out how small theatres had had to open on Sundays in order to hold their patrons against the vigorous competition of the circuit halls.

J. BREARLEY considered the branch should support the action suggested by G.C. with a view to obtaining a national Sunday licence. He was firmly convinced that 60 to 70 per cent. of the people in this country, if consulted, would vote for Sunday opening and that 50 per cent. of the police officials would support them.

Make S.O. Legal

W. MILLER thought the present conditions governing the Sunday opening position were chaotic. An opportunity would soon be provided, in view of the pending election, of educating M.P.s of exhibitors' difficulties.

J. MATHER said something ought to be done to make Sunday opening legal, without onerous conditions and without methods of blackmail. Sunday opening was popular with all sections of the public, including staffs. It might be needed after the war more than now.

It was decided to support G.C. policy.

25-Mile Bars

Complaint was made of Manchester kinemas imposing a 25-mile bar which extended to the towns of Blackburn and Accrington. It was quite unfair and would create hardship.

A. PEEL said the next step might be to bar the whole of Lancashire.

The CHAIRMAN suggested the complaint should be reported to the branch committee, which, after investigation, could pass it on to the proper quarter.

H. WOOLF reported that one renter would not book films for three days situations until he had completed his list of six-day bookings. This meant that an exhibitor in the former category might have to wait four or five months until the prior runs had been completed, even in the same district.

Decided that the subject be revived at the next meeting.

Sunday Work Agreement

SECRETARY C. LITTLER reported that a sub-committee recommended the acceptance of the Stoke-on-Trent agreement with the exception of the clause dealing with cleaners.

It was stated this objection would be raised when the branch representatives met the N.A.T.K.E.

KINEMA RE-ASSESSMENT IN RURAL AREAS

Sheffield Arranges Special Meeting

PROBABLE reassessment of kinemas in the West Riding of Yorkshire, brought up by A. R. Favell, secretary, was lengthily discussed by the Sheffield C.E.A. at the April meeting of the branch. The unsatisfactory arrangements regarding V-Day closing were also a subject of concern to members, who discussed the legal implications of closing. Coun. Harold Gent presided.

The CHAIRMAN expressed regret at the passing of Frederick Phœnix, who, he said, had been in the Industry for many years. He was also deeply sorry to hear of the death, that morning, of Wilfred Denton, the well-known Pathé representative.

Rural Reassessment

In regard to reassessments, the SECRETARY, Arnold R. Favell, said he had heard that in the West Riding area, outside the Sheffield, Rotherham and Doncaster boroughs, there was a move to re-assess halls in the rural areas, and several members had asked him if it was intended to take joint action as on the last occasion three years ago. He had written to the firm who assisted with reassessment work previously and they had replied they would be willing to act for any of the members, at the same terms as before.

Mr. WRIGHT said that there had been no attempt to raise the assessments yet, but the matter was going before the Rating Committee. He hoped any firm who undertook to help the kinemas would not have a "city complex," and realise that although some rural halls looked big and good, on some nights they did not do very well, but they had to be large to cope with Saturday night crowds.

Coun. GENT suggested that a meeting might be held of the exhibitors concerned; he was rather surprised that more exhibitors had not attended the meeting when the subject was specifically on the agenda. Mr. WRIGHT said perhaps they had no more evidence to offer than he had, but the SECRETARY said that in some areas more progress seemed to have been made, and there was a case of a member who had received an increased assessment.

A Further Meeting

Mr. WRIGHT suggested that all concerned should write in and give full details so that there would be something to work on. Coun. GENT suggested postponing the matter until the next meeting. He was willing to attend a meeting either in Rotherham, Doncaster, or other central place, with the Secretary, to discuss the matter.

E. C. CLAYTON said that in the previous case the arrangement with the firm worked very satisfactorily: some of the suggestions for reassessments were really terrifying.

DENNIS C. WALLS said that reassessments were based on four full houses a week in some parts of the country.

The Secretary was instructed to arrange a meeting.

V-Day Divergency

Coun. GENT said there were divergent opinions whether to open or not on V-Day.

It was decided that the branch should fall into line regarding payment to staffs according to the schedule, and, when J. W. KEETON asked what could be done in regard to staffs not turning up for work,

DAVID HEUGHAN suggested that it would be the best plan to have a really good talk with the staffs beforehand.

The SECRETARY said the Chief Constable had said there was a possibility of there being damage and recommended that closing would be better. If there were rowdy houses it would be of no use looking to the police for protection as they would be too busy to help.

His recommendation was to close on V-Day, and he hoped they would open on the following day.

Police Chief Criticised

DENNIS WALLS was surprised that the Chief Constable had the effrontery to say the police could not help ratepayers who were helping them to keep order. At Salford they had made special arrangements.

Mr. HEUGHAN believed there would be nothing like the rioting of last time. After all, the war with Japan would still be going on.

Mr. CLAYTON said if there was an epidemic of seat-slashing it would be a serious matter and would mean closing for some time.

Coun. GENT questioned transport facilities getting their staffs to work. It was carried that the question of opening or closing be left to the discretion of individual theatres. This confirmed a similar decision arrived at some time ago.

What About Contracts?

Mr. WALLS said he asked a question in General Council which had not been put in the report—*i.e.*, what would be the position of exhibitors in regard to their percentage contracts if they closed on V-Day? Legally, they would be liable to pay a percentage. Whether a renter would take action to recover that part of his money or not was another matter.

LEN SHAW said never once had he been challenged in regard to closing on Good Fridays, Christmas Days, etc.

Coun. GENT said he did not think the renters would enforce the legality. In case of insufficient staff turning up and the hall not opening the contract would fall to the ground.

Mr. CLAYTON thought the K.R.S. might give a definite ruling. The decision could be circulated by the General Secretary.

This was carried.

Fire Prevention Drill

The SECRETARY reported that the Chief Constable had asked that kinema staffs should co-operate in having fire drill as a means of fire prevention. There had been difficulty in many of the halls in arranging the visits.

Mr. SHAW asked how many of the staffs were capable of lifting the extinguishers, apart from using them. He did not think that four, at least, of his staff could lift them.

Coun. GENT said, he hoped that managements would arange the necessary fire-prevention drills at an early date.

Mr. HEUGHAN said that his circuit had fire drills every week for staffs; he imagined that most of the other theatres would have given their staffs some idea of what to do in case of fire. It was carried that a circular be sent out asking managements to comply with the request.

Coun. GENT said it was with a feeling of great pleasure that he had learned that Peter Blaskey, who had been a prisoner of war for some considerable time, had been repatriated to this country. Congratulations were sent to him on his safe return.

Jean Kent, the Gainsborough star, who has recently been given a new contract by Maurice Ostrer

EX-MANAGER WINS D.F.M.

Pilot-Officer William Connolly, former assistant manager at the Pioneer kinema, Dewsbury, has been awarded the D.F.M. for devotion to duty as a flight-sergeant, prior to his promotion to rank of pilot officer.

Before his call-up, four and a half years ago, he was manager of the Elite (A.B.C.), Derby. He spent 15 months in the Middle East and then returned to this country and flew over Western Europe with the Pathfinders.

His father, J. Connolly, lives at Grasmere-road, Dewsbury, and his wife is now living at Grimsby.

N. Ireland's Plans for Post-War

When L. Hyman, chairman of the Northern Ireland C.E.A., reported that the Committee had started work on post-war building plans and asked members to reply as quickly as possible to the questionnaire which had been circulated to them, Raymond Stross sought permission to raise matters dealing with the resolution which asked the committee to carry out the inquiry and report. How were they going to stop cross-Channel circuits from building in Northern Ireland?" he queried.

Mr. Hyman said that the matter could not be reopened at that stage. The members had by an overwhelming vote delegated to the Committee a most important duty, and he felt that the Committee could be relied upon to do its duty.

When the report was presented at the June meeting there would be a full discussion. It would be open to any member to move the amendment, the deletion or the rejection of the whole report, but they could not do so at that meeting that day.

Sergt. Jeffrey Fredk. Astor, glider pilot, before the war assistant manager of the Princess, Blackpool, previously reported missing, is now reported to have been killed in action. Sergt. Astor served with the R.A.O.C. before volunteering for the Army Air Corps.

Friends of **E. Stone,** manager of the Regal, Camberwell, will be sorry to hear of his ill-health. He hopes to be out of hospital shortly.

N. Ireland Fund May Join the C.T.B.F.

ULSTER BRANCH AND "CIRCUIT MENACE"

THE Northern Ireland Cinemas and Theatres Friendly Society is likely to join the C.T.B.F. This was disclosed at the April meeting of the Northern Ireland C.E.A. branch in Belfast, I. Hyman presiding.

B. Mc K. Meguigan said that efforts had been made for a considerable while to secure the recognition of the K.R.S. for the Northern Ireland Fund, but they had been unsuccessful.

They would have read that the Birmingham Fund had again failed to get recognition. A few months ago, when prominent members of the Trade who were also trustees of the C.T.B.F. had been visiting Belfast, they had discussed the matter with them and had been assured that they would be treated generously if they co-operated. Mr. Lodge had further explored the matter during a visit to London.

If they established a local committee of the C.T.B.F. they would still retain their own funds, and this local committee would have full power to make recommendations to the Central Fund.

They would also be assured that 2½ per cent. of the takings from midnight shows and other charity shows would go to the Fund, which had treated one of their members who had been seriously ill very generously. There would be no disadvantage to Ulster by becoming a part of the C.T.B.F. He felt that they should ask Mr. Viveash or other officials of the C.T.B.F. to come to Belfast and give them and the employees full details of the C.T.B.F.

Mr. Hyman said that he felt that they would be all delighted to have any of the officials of the C.T.B.F. over to see whether some agreement could not be arrived at.

It was unanimously decided to send a cordial invitation to the C.T.B.F. to send a delegation to Belfast.

Victory Day

When the General Council's circular regarding Victory Day payments to staff was approved, Edward Buckley said that he was worried about the possible damage to kinemas by exuberant patrons.

Stanley Bass said that if any damage was done they could hold the Corporation responsible for payment under the Malicious Damages Act.

It was also decided to ask the local branch of the N.A.T.K.E. to inform staffs that they must be at their work on V-Days if the kinemas were opening.

Marquee Entertainments

When the Secretary stated that he had had no further reply to a letter acknowledging his protests against the Police Committee granting a licence for variety shows to be held in a marquee on blitzed ground in the city centre of Belfast, T. H. Macdermott stated that it was time they protested against such treatment.

They were big ratepayers, and yet the Police Committee was setting a dangerous precedent in permitting such entertainments, which would not be paying rent or rates.

Harry Wilton said they should demand an answer to their letter. The Secretary was instructed to press for a reply.

Celebrate with the real stuff

BETTE DAVIS
MR. SKEFFINGTON
OLD ACQUAINTANCE

HUMPHREY BOGART
CONFLICT
TO HAVE AND HAVE NOT

BARBARA STANWYCK
MY REPUTATION

ERROL FLYNN
OBJECTIVE, BURMA

62 STARS
HOLLYWOOD CANTEEN

HOTEL BERLIN
GREATEST OF ALL HEADLINE HITS

EVERY DAY IS V-DAY
AT WARNER BROS. JACK L. WARNER. *Executive Producer*

COLUMBIA PICTURES

14

FRO
MYS

JIM BANNO · NI

TRADE SHOW STUD

COLUMBIA PICTURES PRESENT

Leave it to BLONDI

BASED UPON THE COMIC STRIP "BLONDIE" CREATED BY CHIC YOU

PENNY SINGLETON · ARTHUR LAKE · LARRY SIMI

MARJORIE WEAVER · JONATHAN HALE · DAISY

TRADE SHOW, STUDIO ONE, OXFORD STREET, W.1. FRIDAY, MAY

PICTURES PRESENTS

LOVE A MYSTERY

FROM THE C.B.S. MYSTERY THRILLER

NINO · NINA FOCH · GEORGE MACREADY · BARTON YARBOROUGH
CAROLE MATHEWS · LESTER MATTHEWS

SHOW STUDIO ONE, OXFORD STREET, W.1. THURSDAY, MAY 10, 10.45 a.m.

DIE

CHIC YOUNG

Y SIMMS

SY

AY, MAY 11, 10.45 a.m.

Now

We present,

with Full Assurance that they will measure up to their Great Predecessors

TRADE SHOWS of Paramount's Phenomenal 4

BETTY HUTTON · ARTURO de CORDOVA
in
INCENDIARY BLONDE
IN TECHNICOLOR
with
CHARLIE RUGGLES · ALBERT DEKKER
BARRY FITZGERALD · MARY PHILIPS
THE MAXELLOS · MAURICE ROCCO and
MIKHAIL RASUMNY · Directed by GEORGE MARSHALL

★ **TRADE SHOW—**
PARAMOUNT PRIVATE THEATRE
FRI., MAY 4th at 10.30 a.m. and 2.30 p.m.

ALAN LADD · GAIL RUSSELL
in
SALTY O'ROURKE
with
WILLIAM DEMAREST · BRUCE CABOT
SPRING BYINGTON AND STANLEY CLEMENTS
Directed by RAOUL WALSH

★ **TRADE SHOW—**
PARAMOUNT PRIVATE THEATRE
WED., MAY 9th at 10.30 a.m. and 2.30 p.m.

JOAN FONTAINE · GEORGE BRENT
in **HAL WALLIS'** PRODUCTION
THE AFFAIRS OF SUSAN
with DENNIS O'KEEFE
DON DeFORE · RITA JOHNSON · WALTER ABEL
Directed by WILLIAM A. SEITER

★ **TRADE SHOW—**
PARAMOUNT PRIVATE THEATRE
FRI., MAY 18th at 10.30 a.m. and 2.30 p.m.

EDDIE BRACKEN · VERONICA LAKE
in **DIANA LYNN**
OUT OF THIS WORLD
with CASS DALEY and featuring
CARMEN CAVALLARO · TED FIORITO
HENRY KING · RAY NOBLE · JOE REICHMAN
Directed by HAL WALKER

★ **TRADE SHOW—**
PARAMOUNT PRIVATE THEATRE
FRI., MAY 25th at 10.30 a.m. and 2.30 p.m.

Rank Group Fixes French Distribution Agreement

By Our City Editor

THE Rank Group has signed an important Anglo-French film distribution contract.

Under the terms of the agreement the group will distribute French films produced by the French Gaumont in the British Isles, while French Gaumont will distribute British films for the Rank Group in France.

The contract is a four-cornered one with French Gaumont and the Compagnie Parisien de Location de Films on the one hand, and Eagle-Lion and General Film Distributors on the other.

The two groups will distribute in common British and French films in all countries where the French language is spoken, according to Allan Byre, Arthur Rank's personal representative in Paris.

In addition, a special company is to be formed to introduce French films and distribute them through existing distributors in the British Empire.

Pat Parrish, Jackie Moran and June Preisser are in Columbia's LET'S GO STEADY, recently Trade shown

NEW PRIVATE COMPANIES

H. Caplan (Furniture), Ltd.—Registered April 5. Capital, £2,000 in 2,000 shares of £1. To carry on the business of office, shop, kinema, hotel and house furnisher, etc. Directors: Maurice Caplan, Hyman Caplan and Annie Caplan, all of 45, Park View Road, N.W.10.

Three Stars Film Co., Ltd.—Registered April 3. Capital, £5,000 in 5,000 shares of £1 each. Film producers, distributors and exhibitors. The directors are Dev. P. Kaura, 28, Upper Addison Gardens, W.14; Mohamedali F. Currimbhoy, 21, Cleveland Square, W.2 (both British by birth). Solicitors: B. A. Woolf and Co., 59a, London Wall, E.C.2.

Piffard and Robinson Productions, Ltd.—Registered April 5. Capital, £500 in 75 "A" ordinary, 75 "B" ordinary, and 350 deferred shares of £1. Theatrical, kinema proprietors. The subscribers include Hilda G. Scott, 11, Aldwych, W.C.2, theatrical producer.

MORTGAGES AND CHARGES

Byrom Picture Houses, Ltd., 1-3, Stanley Street, Liverpool, 1.—Mortgage on freehold property, Tivoli, Brunswick Road, Buckley, Flintshire, dated March 28, to secure all moneys due to Martins Bank, Ltd.

Pavilion (Emsworth), Ltd., London, W.—Mortgage, charged on Pavilion, Emsworth (subject to lease to Rotherdrome Cinemas, Ltd.), dated March 15, 1945, to secure £4,000. Holders: Friends Provident and Century Life Office

Palace (Farndon), Ltd., Kinema and theatre proprietors, Manchester.—Debenture dated June 6, 1944, to secure all moneys due to Barclays Bank, Ltd. Registered March 30, 1945

Columbia Picture Corporation, Ltd., 18, Bloomsbury Square, W.C.1.—(1) Agreement (by way of collateral to above) dated March 27, 1945, to secure all sums (including £150,000 advanced under an agreement dated July 9, 1943) not exceeding at any one time £225,000 owing to Columbia (British) Productions, Ltd., to the Bankers' Trust Co. Property charged: Revenues derived from the distribution and exhibition of certain films.

SATISFACTIONS

Columbia Pictures Corporation, Ltd., 18, Bloomsbury Square, W.C.1.—Satisfaction in full on March 27, 1945, of charges registered July 24 and September 23, 1943, and April 25 and December 7, 1944 respectively.

Trade Obituaries

HARRY MERLINE, PARAMOUNT'S MANAGER IN THE MIDLANDS

The death of Harry Mereine, Midland manager for Paramount, who had been associated with the Trade for the last ten years, occurred on Thursday. He was leaving his home in Chantry Road, Moseley, for his office, in the morning, when he was taken ill and died later the same day. He was 48.

Mr. Mereine had represented Paramount's interests in the Midlands since August, 1943, when he succeeded Claude Solomon. Prior to then he had several years' service with the company in Birmingham as an outside representative under J. J. Corper and other managers.

Before then he was outside representative for United Artists, being engaged by Leo Edgar when he came to Birmingham from Scotland.

He leaves a widow and two children.

COMPOSED MUSIC SCORES FOR BRITISH PICTURES

With the death of Hubert Bath, composer, at the age of 62, British film music has lost not only one of its pioneers but a man who did much to raise the standard of film background music.

He began his contributions in "Wings Over Everest," and followed this with music for most of the Alfred Hitchcock films made by Gaumont-British. His more recent work includes music for "The Yank at Oxford," "Dear Octopus," "Love Story," "A Place of One's Own" and "They Were Sisters."

Bath's more serious work included choral works for the Leeds Festival, "Symphonic Poem," played at the Albert Hall, and "Devonia."

Harold Huth pays tribute to the composer. He says this shy Devonshire man was a master in the art of writing "unobtrusive film music." Instead of hoping that the music in "They Were Sisters" would add to his fame, Bath hoped it would not be noticed. That, he considered, was the criterion of good background music.

"Wilf" Denton

The death occurred on Friday, April 27, of Wilfred A. Denton, who represented Pathé in Sheffield and district, at his home, 29a, Ansell-road, Sheffield.

Mr. Denton was one of the best-known and highly esteemed men in the area, and he had considerable experience in all branches of entertainment. He was a first-class musician, and later was assistant manager at the Theatre Royal, Attercliffe. He eventually became associated with the renting side.

His passing was referred to with deep regret at the monthly meeting of the Sheffield C.E.A., and, as Coun. Harold Gent, the chairman, said, "he was a man whom everybody in the Industry liked."

Despite ill-health for some time, Mr. Denton never lost his cheerful and friendly disposition, and few realised or knew that the indisposition was as serious as it was. He leaves a widow and two daughters.

A performance had to be stopped on April 24 when a rewind-room fire at the Empire, Farnworth, spread to the projection room. An operator, Fenton Cross, of Bolton, sustained burns on his face and arms in attempting to put the fire out

KINEMA SHARES HESITATE IN SLACK TRADING

THE kinema share market derived no incentive from the Budget. Business was quiet and prices were irregular. There was a slight increase of interest in Gaumont issues following the announcement of the important Anglo-French film distribution agreement between the Rank interests and French Gaumont.

G.-B. ordinary were 3d. better at 21s. 3d. The preference made no change, but the debentures were 10s. higher at £104½.

Elsewhere A.P.P.H. continued to rise, and reached 29s. 9d., while British and Dominion put on 3d. at 22s. 9d.

Madam Tussaud's preferred gained 6d. at 22s. 9d., while the deferred were 1½d. better at 3s.

Otherwise the tendency was on the dull side, with African Theatres 9d. down at 70s. 3d., British Lion 3d. lower at 12s. 9d., Odeon 1s. down at 41s. 3d., and Twentieth Century ordinary 6d. down at 4s.

A.B.P.C. ordinary were unaffected by the resignation of Eric Lightfoot, but later rose 6d. on attention being called to their future prospects in the market.

SHARE MARKET

	This Week.	Movement
African Theatres Ord. ..	70/3	— -/9
Assoc. Brit. Pic. Corp. 5/- Ord.	22/6	+ -/6
,, 6% Pref.	27/3	— -/3
,, 4½% Debs.	£106	— £1
A.P.P.H. Ord.	29/9	+ -/6
Brit. & Dom. Films (12/-)	22/9	+ -/3
Brit. Lion 7½% Pref. 10/-	12/9	— -/3
Capital Prov. News 5/- ..	5/1½	—
Cine. Television Dfd. (6d.)	9/9	+ -/3
Dufay-Chromex 5/- Ord.	4/-	—
Gaumont-British Ord. 10/-	21/3	+ -/3
,, "A" Ord. (5/-) ..	10/9	—
,, 5½% 1st Pref. ..	23/6	—
,, 4½% Debs.	£104½	+ 10/-
General The. Prefd. (6/8)	12/6	—
,, 6½% 1st Mort. Deb.	£105	—
Kinemas (5/-) Ord. ..	8/7½	—
Mde. Tussaud 1/- Def. ..	3/-	+ -/1½
,, £1 Prefd. Ord. ..	22/9	+ -/6
Moss Empires £1 Ord. ..	42/-	— -/6
,, £1 Cum. Pref. ..	23/1½	—
Odeon 5/- Ord.	41/3	— 1/-
,, 6% Pref.	25/10½	+ -/1½
,, 5% Debs.	£104¾	—
P.C.T. 10% Cum. Pref. ..	35/3	—
,, 7½% "A" Pref. ..	31/-	—
,, 7½% "B" Pref. ..	30/6	— -/6
,, Const. 7% Pref. ..	27/4½	—
Scophony (5/-)	5/7½	— -/1½
Sound City (Films) 6% Pref.	13/9	—
Stoll Th. Corp.	17/6	—
Twentieth Cent. Ord. (5/-)	4/-	— -/6
,, 6% Pref. (10/-) ..	8/7½	— -/1½
UnionCinemas 1stPref. ..	21/6	— -/6
,, 2nd Pref.	21/6	— -/3

£1 shares unless otherwise stated.

Several N.E. Lancashire authorities are allowing kinemas to remain open until 11 p.m. At Burnley it is unlikely there will be any change from the present arrangement until later transport becomes available. Walter Aspden, manager of the Burnley Empire, said that under existing circumstances he did not see any need to revert to 11 p.m. closing.

Manager Russell, of the Warley Odeon, Birmingham, collected £564 for the Red Cross Fund. Last year an eight days' collection realised £444.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
†Bring on the Girls (Paramount)—American.	91 min. (A)	Veronica Lake, Sonny Tufts, Eddie Bracken.	Jolly, chromium-finished all Technicolor romantic comedy musicale. Story slight, but all-star cast in grand form, numbers tuneful and girls ravishing	Capital light booking. Safe for the family.
David Copperfield (M-G-M)—American.	130 min. (U)	Freddie Bartholomew, Lionel Barrymore, W. C. Fields.	Magnificent screen adaptation of Charles Dickens' great novel, originally reviewed in the KINE. issue of March 14, 1935.	Outstanding revival. Great for the family.
*Don Chicago (Anglo-American)—British.	78 min. (A)	Jackie Hunter, Eddie Gray, Joyce Heron.	Exuberant gangster burlesque with bright vaudeville intermissions. Story sketchy, but co-comedians in good form.	Reliable quota comedy for industrial and provincial halls. Nothing to harm youngsters.
Great Flamarion, The (British Lion-Republic)—American.	78 min. (A)	Erich von Stroheim, Mary Beth Hughes, Dan Duryea.	Meaty sex melodrama with a vaudeville background. Characterisation good, staging colourful and climax gripping.	Very good Lyceum. Definitely not for youngsters.
Honeymoon Ahead (General F.D.-Universal)—American.	59 min. (A)	Allan Jones, Grace McDonald, Raymond Walburn.	Fabulous musical comedy melodrama. Story sketchy, but star in good voice and staging attractive.	Moderate second. Nothing to harm youngsters.
Inside Information (Columbia)—American.	56 min. (U)	Russell Hayden, Lucille Lambert, Dub Taylor.	Hard-hitting outdoor romantic comedy melodrama. Story and cast adequate and romantic and comedy relief popular.	Good Western second. Just right for youngsters.
Jade Mask, The (Ealing)—American.	67 min. (A)	Sidney Toler, Mantan Moreland, Dorothy Granger.	Unpretentious comedy crime melodrama, the latest of the popular "Charlie Chan" series. Cast and story adequate, but staging cramped.	Moderate "series" second. Should not harm youngsters.
Le Dernier Milliardaire (Film Traders, Ltd.)—French.	80 min. (U)	Max Dearly, Renee St. Cyr.	Reissue of brilliant satire on big business, Ruritania and social reform by Renee Clair. A French film of distinction.	Excellent booking for all specialised halls.
Marked Man, The (Columbia)—American.	61 min. (A)	Richard Dix, Janis Carter, Porter Hall.	Ingenious romantic crime melodrama, the latest and best of "The Whistler" series. Story neat, characterisation good, climax exciting and moral sound.	Very good second. Should not harm youngsters.
Missing Jurer, The (Columbia)—American.	64 min. (A)	Janis Carter, Jim Bannon, George Macready.	Exciting crime melodrama. Story thrilling, direction, dialogue and presentation good.	Good pocket thick-ear. Hardly suitable for youngsters.
Utah (Brtish Lion-Republic)—American.	77 min. (U)	Roy Rogers, Gabby Hayes, Dale Evans.	Spectacular outdoor musical comedy melodrama. Story adequate, star and cast versatile, numbers tuneful and scenery superb.	Very good Roy Rogers. Great for youngsters.
Welcome Stranger (Columbia)—American.	57 min. (A)	Bill Elliott, Richard Fiske, Luana Walters.	Unpretentious outdoor romantic melodrama, with more killings than story. Good scenery the only virtue.	Very moderate outdoors. Hardly suitable for kids.

* British picture. † In Technicolor

REVIEWS FOR SHOWMEN

Bring On the Girls

Paramount. American (A). Photographed in Technicolor. Directed by Sidney Lanfield. Featuring Veronica Lake, Sonny Tufts and Eddie Bracken. 8,255 feet. Release not fixed.

JOLLY Technicolor romantic comedy musicale, attractively draped in navy blue, recounting the drastic steps taken by a poor little rich boy, temporarily engaged in naval affairs, to find a girl who will have him for himself alone.

Grand teamwork by Eddie Bracken, as the goofy nobody's darling, and Sonny Tufts, as the gilded nit-wit's lusty bodyguard. This and the versatility and charm of Veronica Lake and Marjorie Reynolds, shrewdly cast as rivals for the jittery hero's hand and pocket, the exciting début of Johnny Coy, a brilliant tap-dancer, a host of gorgeous "pin-up" extras and tuneful ditties successfully convert a frivolous, not to say slightly frayed, plot into a veritable feast of fun and beauty.

It's just the thing for the troops and the tired business man. Its lavish wardrobe will take good care of the women. Capital light booking.

Story.—Jay Newport Bates, the world's richest youth, is not liberally endowed with brains, but he, nevertheless, objects to being taken for a ride by gold-diggers. Determined to be wooed at his face value, he joins the Navy as a rating. Phil North, a husky lawyer, enlists with Jay and is instructed by Jay's anxious family to keep watch over the boy.

On his first leave Jay takes his sailor pals to the Coral Club, a fashionable night-haunt. He is immediately recognised by the head waiter and he passes the information on to Teddy Collins, a snappy cigarette girl. She makes a play for Jay, and he, confident that the secret of his identity is safe, proposes to her. Phil gets to hear, but wrongly has the impression that Jay is after Sue Thomas, attractive and wealthy socialite singer at the club. He has a shock when he learns the truth and Teddy turns out to be one of his own old flames.

In the process of time Jay becomes suspicious of Teddy and Phil and feigns deafness to test their sincerity. He learns a lot, but all comes right when Phil and Teddy decide to make it up and Jay and Sue suddenly find themselves in love. At least Jay has the satisfaction of knowing that Sue is not after his money.

Acting.—Eddie Bracken is in good form as the shy, suspicious Jay, Sonny Tufts makes a sturdy foil as Phil, Veronica Lake definitely has a way with her as Teddy, and Marjorie Reynolds dances delightfully as Sue, while Allan Mowbray, Sig Arno, Porter Hall and Andrew Tombes are responsible for amusing supporting cameos.

Production.—The actual plot is no rare gem of wit, but it is so well put over by the attractive and versatile cast, neatly garnished with bright incidental gags, and attractively dressed that glamour and good fun are its first names. The climax, featuring Spike Jones and his Orchestra, a novelty comedy act, is particularly smart. So is its Technicolor photography. And lastly, a word for its ravishing and superbly gowned chorines. It is, as we have already pointed out, an infallible pick-me-up for the tired business man.

Points of Appeal.—Versatile and attractive cast, tuneful numbers, graceful and exuberant ensembles, superb dresses, girls, glamour, Technicolor and title.

Don Chicago

Anglo-American. British (A). Directed by Maclean Rogers. Featuring Jackie Hunter, Monsewer Eddie Gray and Joyce Heron. 7,100 feet. Release not fixed.

EXUBERANT gangster burlesque, with bright vaudeville intermissions, depicting the wild adventures and misadventures of a tough young visitor to Britain from Chicago. The tale has very little point and the direction is slipshod, but, fortunately, Jackie Hunter, a clever mimic and comedian, and Monsewer Eddie Gray, that colourful and resourceful bi-lingual clown, frequently rise

above the sketchy material and treatment. Their neat fooling, amusingly expressed in individual and concerted skits, scores enough laughs to recommend the show as a reliable quota comedy for industrial and provincial halls.

Story.—Don Chicago, son of Bowie Knife Belle, knife-slinger widow of Chicago Pete, a top-flight gangster, falls foul of Bugs Mulligan, big boss of Chicago, and wisely hops it to England. He decides to open up in the gangster business, but immediately on landing he makes an enemy of P.C. Eddie Gray, an eccentric local cop. He appeals to Kitty Mannering, pretty and venturesome daughter of the Chief Constable of the County, to give him a lift in her sports car, and she takes him to the palatial home of Lady Vanessa, her fiance's mother. Lady Vanessa is an ardent spiritualist, and Lord Osnaburgh Piccadilly, a titled confidence man, plans to rob her during a phoney seance. Don Chicago and Piccadilly soon get together and, after Don Chicago has a go at stealing the Crown Jewels from the Tower of London, the two start a fashionable gambling saloon. All the time P.C. Eddie Gray keeps on Don Chicago's trail. Meanwhile, Bugs Mulligan is bumped off in Chicago and Bowie Knife Bella books passage to England to bring her bright boy back. She and Piccadilly fall for each other, and Don Chicago returns to Chicago to be nominated Public Enemy No. 101.

Acting.—Jackie Hunter and Monsewer Eddie Gray never let up, as Don Chicago and P.C. Eddie Gray respectively, but get little real chance to establish character, while Joyce Heron, Claud Allister, Wylie Watson, Amy Vaness, and Ellen Pollock are little more than underfed stooges.

Production.—The picture is crowded with gags ranging from the crazy seance sequence to the raid on the Crown Jewels in the Tower of London, but the majority are bewhiskered and fail to emphasise the point of the satire. The biggest laughs, and, fortunately, these are very plentiful, come when Jackie Hunter and Monsewer Eddie Gray are permitted to improvise and introduce their well-known radio, cabaret and music hall acts. In effect a two-man show.

Points of Appeal.—Resourceful and energetic fooling of Jackie Hunter and Monsewer Eddie Gray, good gangster opening, adequate technical presentation and quota ticket.

Utah

British Lion-Republic. American (U). Directed by John English. Featuring Roy Rogers, Gabby Hayes and Dale Evans. 6,975 feet. Release not fixed.

SPECTACULAR outdoor musical comedy melodrama illustrating the deception practised by a bunch of amiable cowboys to prevent an inexperienced showgirl from disposing of valuable ranchland. The first half part song album and part guidebook—the scenic wonders of Utah are effectively tabulated—while the second is made up of exuberant roughstuff. The two, firmly cemented by good teamwork and resourceful direction, make an agreeable and exciting whole. Very good Roy Rogers.

Story.—Dorothy Bryant, vocalist in the Melody Maids Quartet, inherits the Bar X, a flourishing cattle ranch in Utah, from her grandfather. She decides to sell the unseen property and finance a Broadway show, and Roy Rogers, manager of the ranch, gets his orders. Roy, his old pal Gabby, and the Sons of the Pioneers, his cowboys, determines to save Dorothy from her folly, and when she and her girl friends arrive on the scene they lead them to believe that Gabby's ramshackle cottage and its few arid acres represent Dorothy's inheritance. Dorothy falls for the ruse and delays the sale, but, meanwhile, Ben Bowman and Steve Lacy, a couple of crooks, get wise and plan a slick deal on the side. This leads to unexpected complications, but in the end Dorothy keeps the Bar X, finances her musicale and, at the same time, secures Roy's services for good.

Acting.—Roy Rogers gives a smooth all-round performance as Roy, Gabby Hayes gets plenty of laughs as Gabby, and Dale Evans is a spirited Dorothy. Grant Withers and Hal Taliaferro also register as villains Bowman and Lacy.

Production.—The film is a trifle on the long side, but otherwise its mixture of romance, melody, comedy and roughstuff is given showmanlike treatment and presentation. The photography and scenery are first class. Definitely a day out for Roy Rogers' legion of fans and the youngsters.

Points of Appeal.—Clean and crowded plot, versatile performance by Roy Rogers, good support, tuneful numbers, grand scenery and star values.

The Missing Juror

Columbia. American (A). Directed by Wallace McDonald. Featuring Janis Carter, Jim Bannon and George Macready. 5,936 feet. Release not fixed.

EXCITING and intriguing cameo crime melodrama describing how a resourceful, energetic and particularly wide-awake reporter solves the mystery of the violent deaths of a number of jurymen and women who had wrongly convicted a wealthy playboy for murder.

The tale, partly told in flashback, is not too easy to grasp at first, but good characterisation and adroit direction enable it to conquer its defects and make the popular grade. It finishes up with a number of good thrills to its credit. The climax is a real corker. Good pocket thick-ear.

Story. — Henry Wharton, a wealthy man-about-town, is tried for the murder of Marie Chapell, a showgirl, and found guilty. There is a last minute reprieve, but the experience in the death cell affects Wharton's brain. Immediately on his release he sets fire to his hotel room and commits suicide by hanging. His body is burned beyond recognition. Shortly after Wharton's death five members of the jury which had convicted him die in violent and mysterious circumstances. Joe Keats, a reporter, seizes on the story and does a bit of investigating. His own life is threatened, but eventually he traps the killer in time to save attractive Alice Hill, next on the list of "jurymen." The culprit is Wharton, and it turns out that he did not die in the fire, but killed J. K. Bentley, another juryman, assumed his identity and then planned and carried out his extravagant campaign of revenge.

Acting.—Jim Bannon acts with conviction and knows how to deliver dialogue as live-wire Joe, George Macready does the heavy effectively as Wharton, alias J. K. Bentley, and Janis Carter is an attractive Alice. The supporting players are equally good.

Production.—The opening is a little vague, while few hardened picturegoers will experience any great difficulty in guessing the identity of the elusive killer, but, although clarity and surprise are not its strongest suits, the film, nevertheless, contrives successfully to thrill. There are good supporting characterisations, accurate timing and showmanlike direction. It contains sixty minutes of holding crime entertainment. Many so-called supers deliver less.

Points of Appeal.—Ingenious story, good dialogue, direction and characterisation, exciting climax, intriguing title and handy footage.

Honeymoon Ahead

General F.D.-Universal. American (A). Directed by Reginald Le Borg. Featuring Grace McDonald, Allan Jones and Raymond Walburn. 5,338 feet. Release not fixed.

FABULOUS musical comedy melodrama describing an attempt by gangsters to keep a young tenor, wrongly convicted for bank robbery, in a prison choir.

The main plot is reinforced with conventional romance and backstage burlesque, but its many hectic facets fail to pattern into a particularly snappy or entertaining design. Happily, it has one redeeming feature, Allan Jones' delightful singing. Moderate second.

Story.—Orpheus Smith, a bank clerk, is accused of theft by his boss and gets ten years. While in jail he becomes the leader of a male choir, known as "The Angels," which makes a hit on the air, but just as a radio sponsor is found Orpheus is cleared of the robbery charge and released. Knuckles, a racketeer with, presumably, radio interests, wants to get Orpheus back in the prison choir and orders Spike and Connors, two dumb gangsters, to plant stolen notes in Orpheus's bag.

Meanwhile, Orpheus gets a job with Rollie Mack, a travelling showman. He falls in love with Evelyn, Mack's daughter, and scores in one of Mack's plays, but eventually Knuckles' boys frame him. However, he manages to turn the tables on them, and, after being completely exonerated, marries the much-relieved Evelyn.

Acting.—Allan Jones is given little chance to act as Orpheus, but his personality is pleasing and his singing is delightful. Grace McDonald, Raymond Walburn and Jack Overmann are the best of the rest as Evelyn, Mack and Knuckles.

Production.—The story action alternates between the prison (and what a prison!), the provincial theatre, which, incidentally, is used as an excuse for song, and the gangsters' hideout, but neither its barnstorming nor its roughstuff strikes an original or snappy note. There is, however, a bright side, and that is Allan Jones' pleasing and polished vocal acrobatics. He is, in fact, the show, and it's not unattractive billing.

Points of Appeal.—Cast, staging, tuneful numbers and Allan Jones.

The Marked Man

Columbia. American (A). Directed by William Castle. Featuring Richard Dix, Janis Carter and Porter Hall. 5,546 feet. Release not fixed.

INGENIOUS romantic crime melodrama. This latest and easily the best of "The Whistler" series, concerning a down-and-out who secures by trickery a dormant bank balance, but fails to obtain permanent benefit from his ill-gotten gains.

The plot works out neatly, the characters are well drawn, the direction is resourceful and the climax is both a surprise and a thrill. The effective and showmanlike last-minute twist cunningly underlines the point of the compact and exciting parable. Very good second.

Story.—Lee Selfridge Nugent, a down-and-out, learns that a large sum, originally deposited by someone with the name of Nugent, is lying unclaimed in a small-town bank. He is no relation, but, after he gets Joe Sorsby, an unscrupulous tailor, to fit him out, he visits the bank and claims to be the rightful heir. His credentials are accepted and thirty-thousand dollars become his. Later, Eddie Donelly, a tough guy, visits "Nugent" and tells him that his father was cheated by the Nugents and that he is going to take his life as revenge. Limpy, a crippled pedlar, becomes Nugent's friend and subsequently he saves Nugent's skin. He then turns out to be the real Nugent. Pat, a girl reporter, witnesses the hectic happenings and is sufficiently interested in the bogus Nugent to wait for him to come out of jail.

Acting.—Richard Dix is good as the bogus Nugent, Paul Guilfoyle is disarming as the real Nugent, and Janis Carter is an agreeable and attractive passenger as Pat. Porter Hall, John Calvert and Matt Willis also deserve mention.

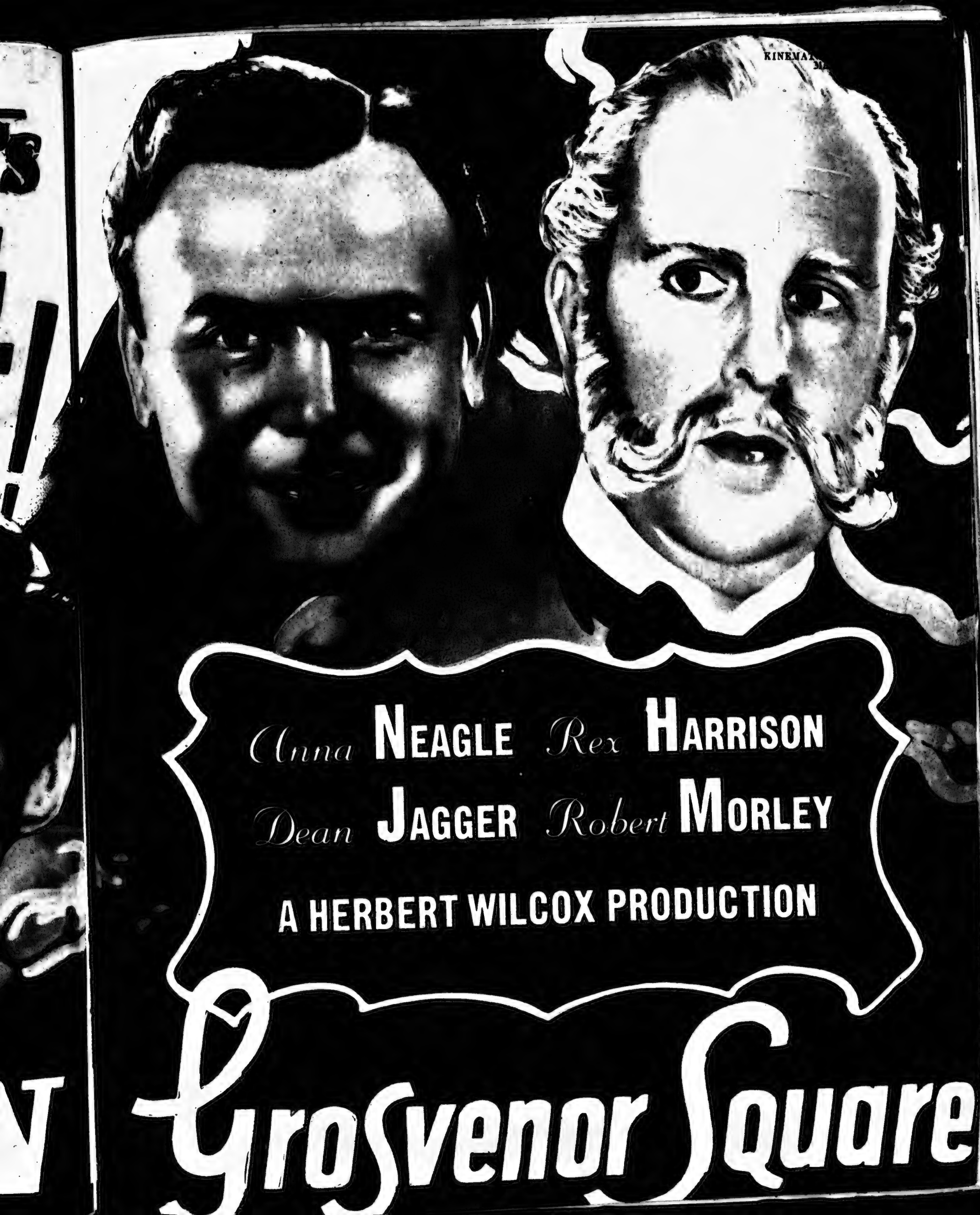
Production.—The play, told by The Whistler a mysterious character of fiction who sees and hears all but only appears in shadow form, is a good screen short story. It has action, suspense, a plausible plot, a touch of romance, a surprising ending, above all, good moral values. Equally important, it has the compact measurements of the ideal supporting feature. Technically it is good, too.

Points of Appeal.—Good plot, intelligent and showmanlike presentation, realistic characterisation, neat, morally sound ending, handy length, good title and popular stars.

Continued on page 29

4 great star's in 1 BIG HIT!

I LIVE IN


KINEMA
Anna NEAGLE Rex HARRISON
Dean JAGGER Robert MORLEY
A HERBERT WILCOX PRODUCTION
Grosvenor Square

ASSOCIATED BRITISH PICTURE CORPORATION LTD.

presents

Anna **NEAGLE** *Rex* **HARRISON**

Dean **JAGGER** *Robert* **MORLEY**

in

"I LIVE IN GROSVENOR SQUARE"

by

MAURICE COWAN

with NANCY PRICE : DAME IRENE VANBRUGH & JANE DARWELL

Courtesy Appearance

IRENE MANNING · CARROLL GIBBONS and HIS ORCHESTRA

Produced and Directed by HERBERT WILCOX

Associate Producer—MAX GREENE

World Distribution—PATHE PICTURES LTD.

I LIVE IN GROSVENOR SQUARE

TRADE SHOW

PALACE THEATRE · W.1

Tuesday, May 8th, at 2.30

Columbia.
Lederman.
Fiske and

UNPRE
dra
put a ruth
is much
or comed
high- and
The hand
dren's
appeal.
Story.—
man. is
straight
who had
him off.
westerner
man's m
death. A
shed. bu
despatche
that he
And that
Acting.
well mat
Walters
gets a fe
Produc
acting, b
bloodthi
"outdoo
backgrou
the loss
future c
be playe
Points
scenery

Columb
William
Lucille

HAR
m
battle
young
land-gr
but the
pace is
on bala
Story
his cat
couple
to pay
Lafe
that
instru
Hall
in
hear-
"mix
Kin
Hall
Acti
right
Dub
com
elem
Pro
he
punc
come
happ
West
also
Poi
happ
in

Ed
Ro
land

U
back
reso
ficul
out
to s

Continued from page 23

Welcome Stranger

Columbia. American (A). Directed by D. Ross Lederman. Featuring Bill Elliott, Richard Fiske and Luana Walters. 5,173 *feet. Release not fixed.*

UNPRETENTIOUS outdoor romantic melodrama, telling how a roving westerner put a ruthless gunman out of business. There is much more shooting than riding, romance or comedy—its mortality rate is alarmingly high—and the result is the "A" certificate. The handicap—it cannot be played at children's matinees—considerably curbs its appeal. Moderate "outdoors."

Story.—When Mitch Carew, a tough gunman, is released from prison, he goes straight to Dan Woodworth, a storekeeper, who had put him behind bars, and bumps him off. Wild Bill Hickok, a forthright westerner, is in love with Anne, the dead man's niece, and decides to avenge Dan's death. Anne does not want any more bloodshed, but Wild Bill has his way. Carew is despatched. By this time Wild Bill realises that he is no marrying man and moves on. And that's that!

Acting.—Bill Elliott and Dick Curtis are well matched, as Wild Bill and Carew. Launa Walters is a pretty Anne, and Dub Taylor gets a few laughs as Wild Bill's buddy.

Production.—The scenery is as good as the acting, but the story, slight as it is, is far too bloodthirsty to make particularly desirable "outdoors." Its most pleasing feature is its backgrounds, but they fail to compensate for the loss of the "U" certificate. After all, the future of a Western is pretty dim if it can't be played before the kids.

Points of Appeal.—Robust action, good scenery and handy footage.

Inside Information

Columbia. American (U). Directed by William Berke. Featuring Russell Hayden, Lucille Lambert and Dub Taylor. 5,036 *feet. Release not fixed.*

HARD-HITTING outdoor romantic comedy melodrama illustrating a ding-dong battle of brawn and wits between a dashing young cowboy and a bunch of unscrupulous land-grabbers. The tale itself is stock stuff, but the acting is versatile and vigorous, the pace is hot and the scenery pleasant. It scores on balance. Good Western second.

Story.—Jeff Halliday, a ranchowner, sells his cattle to Lucky Dawson and Bob Willis, a couple of straight-shooting cowboys. He plans to pay off a mortgage on his ranch held by Lafe Kinney, a crook, but Lafe, who knows that the property is about to increase in value, instructs his thugs to get to work on Halliday. Halliday is beaten up and robbed. Lucky, now in love with Joan, Halliday's daughter, soon hears of the outrage, and, with Bob's help, "mixes" it with Kinney. Needless to say, Kinney gets what's coming to him and Halliday has his money restored.

Acting.—Russell Hayden is a clean, forthright Lucky, Lucille Lambert is a pretty Joan, Dub Taylor gets a fair number of laughs in a comedy rôle, and John Maxwell is in his element as villain Kinney.

Production.—The story promotes many hectic and realistic fights which are, however, punctuated with popular romance, wholesome comedy and tuneful songs. The exciting and happy alternation represents good pocket Western. The scenery and photography are also up to standard.

Points of Appeal.—Straightforward plot, popular romantic and comedy relief, refreshing atmosphere and cast.

The Jade Mask

Exciting. American (A). Directed by Phil Rosen. Featuring Sydney Toler, Mantan Moreland and Dorothy Granger. 6,105 *feet. Release not fixed.*

UNPRETENTIOUS comedy crime melodrama, with a traditional mystery house background, telling how Charlie Chan, the resourceful Oriental detective, traps a particularly vicious killer. The plot is not without ingenuity and the characterisation is up to standard, but the staging is very cramped. Hole and corner presentation results in third-rate "who-dunnit." Moderate "series" second. Handy footage.

Story.—Charlie Chan, the famous Oriental detective, is called in when a poison dart mysteriously kills Harper, a scientist, who had discovered a way to make wood as durable as steel. The many suspects are Meeker, Harper's former assistant; Louise, the dead man's sister; Jean, his niece: Stella, a ventriloquist who had been assisting Harper in his experiments with puppets; Michael, deaf-mute chauffeur and handyman; Roth, Harper's butler; and Archer, a man who claims that Harper had stolen the formula from his father. Sheriff Mack, the local sleuth, Tommy, Chan's inquisitive son, and Birmingham, his jittery coloured chauffeur, string along, and, after a few more dart murders are committed, occupy ringside seats when Chan corners the elusive killer. A death mask furnishes the vital clue.

Acting.—Sidney Toler contributes a smooth performance as Charlie Chan, Mantan Moreland scores a welcome laugh as Birmingham, and Dorothy Granger gets by as Stella.

Production.—The story is not bad comedy crime fiction, but its style is considerably curbed by utility technical presentation. There is far too much talk and not nearly enough exciting physical action. Still, Mantan Moreland's humour and the attractive Charlie Chan label should get it by in popular halls.

Points of Appeal.—Popularity of murder mysteries, competent cast, and box-office billing.

The Great Flamarion

British Lion - Republic. American (A). Directed by Anthony Mann. Featuring Erich von Stroheim, Mary Beth Hughes and Dan Duryea. 7,040 *feet. Release not fixed.*

MEATY sex melodrama, set in vaudeville, depicting the chequered love life of a tough, but susceptible music-hall sharpshooter. It is not bedtime story—the leading characters are, with few exceptions, a bad lot—but, nevertheless, it grips.

Powerful characterisation — Erich von Stroheim contributes a strong, well-balanced portrayal in the lead—resourceful direction and tense and colourful atmosphere do the trick. Moreover, it succeeds, notwithstanding all its lurid fundamentals and grisly ending, in promoting considerable feminine appeal.

Story.—The Great Flamarion, a music-hall sharpshooter, falls madly in love with Connie Wallace, an attractive and designing young woman, who, together with her dissolute husband, Al, stage a world-famous act. Connie has an infatuation for Eddie, a trick cyclist, but plays up to Flamarion for obvious reasons. At Connie's suggestion, Flamarion shoots Al in circumstances that result in a verdict of accidental death. To avoid suspicion, Connie and Flamarion decide to separate for a time and then marry. Connie fails to turn up on the appointed day and Flamarion goes in search of her. He eventually finds her in Mexico with Eddie, who is now her husband. She immediately senses his determination to kill her and shoots first. The bullet hits its mark, but Flamarion has enough strength left to strangle her before he dies.

Acting.—Erich von Stroheim is responsible for a strong study as Flamarion. The part is just his handwriting. Mary Beth Hughes is also true to type as the voluptuous and designing Connie, while Dan Duryea and Stephen Barclay are adequate as Al and Eddie.

Production.—The melodrama is not quite in the same class as "Vaudeville," the famous silent epic of life in bohemian and music-hall circles, yet, in spite of the fact that some of the twists are obvious, and the principal pluck their stolen fruit with somewhat clumsy hands, it not only holds, but builds up to a gripping climax. The salient situations are effectively interspersed with glittering stage asides and the colourful trimmings give a showmanlike touch to its exuberant theatre. Tough as it is, it has subtle feminine appeal.

Points of Appeal.—Holding and sensational story, gripping and persuasive performance by Erich von Stroheim, sound support, excellent technical presentation, intriguing title and star values.

Reissues of the Week

David Copperfield

M-G-M. American (U). Directed by George Cukor. Featuring Freddie Bartholomew, Lionel Barrymore and W. C. Fields. 11,726 *feet. Release June* 18, 1945.

HERE we have a magnificent screen adaptation of Charles Dickens' imperishable novel. It has an inexhaustible gallery of colourful and living characters, is flawlessly portrayed, contains vibrant action, natural humour, an unfettered heart interest and big spectacle, and these fine and sturdy attributes cover and crowd its prodigious celluloid with exciting, heart-warming dramatic entertainment. Originally reviewed and praised in the KINE. issue of March 14, 1935, it made the box office ring on its initial release. It did equally well as a reissue five years later. Seen for the third time, it is as good, if not better than, new. With terrific star values—W. C. Fields, Lionel Barrymore, Maureen O'Sullivan, Lewis Stone, Frank Lawton, Roland Young, Basil Rathbone and Freddie Bartholomew are but a few of its top-line players—to back it up, it is certain to repeat history at the universal box office. Definitely an outstanding reissue.

Le Dernier Milliardaire

Film Traders, Ltd. French (U). Directed by Renee Clair. Featuring Max Dearly and Renee St. Cyr. 7,300 *feet. Release not fixed.*

FIRST presented here about 1934, this picture is a satire on big business which ranks high in the productions of that leader of French screen art, Renee Clair. There is nothing high-brow about the subject matter or treatment of the film; as a matter of fact, Chaplin has nothing that Renee Clair hasn't got. The story of a subject of a Ruritanian State who has made a fortune in America and is inveigled home to save his country's fortunes and marry the beautiful granddaughter of the queen is wildly amusing. Actually, he goes temporarily insane, loses his fortune, recovers his memory and marries the queen as a means of subsistence.

Although made in 1934, it can give points to the best American comedies of ten years later.

Shorts of the Week

20th CENTURY-FOX

REPORT ON ITALY. March of Time Series, No. 8, 10*th Year. American (U).* 1,475 *feet. Released April* 30.—Exactly what the title implies, a description of Italy from the time Mussolini assumed power, and, swollen-headed with his easy victory over Ethiopia, sided with Hitler against the Allies and marched against France. A broken, disillusioned and cast-off dictator, he sees his country bankrupt, her population dependent upon her conquerors for food, facing years of unremitting effort to become once more a nation of repute and self supporting. The excellence of the photography, the carefully chosen subject matter and the usual quality of the commentary make it worth a place in the programme, but there seems to be nothing that has not already been seen in our own propaganda films.

SOVIET FILM AGENCY

LIBERATED POLAND. Soviet Film Agency. Russian (—). Release not fixed.—Thoroughly interesting documentary of the liberation of Holm and Lublin by the Russians.

The highlight of the picture are the terrible shots of the German massacre of 750 political prisoners in and around the fortress of Lublin.

They teach a lesson in Nazi frightfulness which should be marked. One feels that it should have a much wider showing than it appears likely to get. These sequences should be included in national newsreels.

Around the Studios: by KINE Correspondents

PUTTING A POPULAR FICTION HERO ON THE SCREEN

PERHAPS one of the greatest popular fiction characters is Sexton Blake; his adventures have been read by millions—schoolboys, their parents and even their grandparents.

Seeing the obvious box-office possibilities in bringing these adventures to the screen, British National made "Meet Sexton Blake." A few days ago I talked to script writer-director John Harlow on the British National set at Elstree, where he is directing a sequel, "The Echo Murders."

It was producer Lou Jackson's idea that Blake's adventures should be filmed, and David Farrer was engaged to play the title-rôle.

Rex Harrison and Jean Kent in Individual's THE RAKE'S PROGRESS co-produced by Frank Launder and Sydney Gilliat; and below, director John Harlow

Plenty of Action

In transferring the stories to the screen, Harlow has been careful to lose none of the fast-moving action. This is important In dealing with Sexton Blake action must never be sacrificed for the sake of dialogue.

I like this steady increase in the number of writer-directors in British studios.

Harlow is highly efficient. The production has been going on for six weeks (including a ten-day Cornwall location), and the end is nearly in sight.

Set Economy

With war-time shortages of material, set construction economy is always desirable. Harlow tells me that he has been able to interchange some sets with Paul Stein, who has now completed the production of "Waltz Time."

Large sections of these sets conveniently lent themselves to the adaption of new ones.

A director must know what he wants, he says. If he does, given an efficient crew,a production need never be behind schedule.

Harlow has a deep practical knowledge of the technicalities involved in making pictures. He is expert at camera, lighting and sound, and is able to cope with almost any situation.

Harlow has had experience both with concert parties and the legitimate theatre as actor, producer and stage director.

He began in films during the silent days. He was the first man to use a film sound-track for stage effects for his production of "Marigold."

Helped Hitchcock

In the studios he spent time in the cutting rooms and was an assistant to Hitchcock for some years. He was production manager to Herbert Wilcox and later to Basil Dean, who sent him from Ealing to Hollywood to study studio technique.

When he returned to England his first directorial assignment was "Dreyfus." He later made a series of comedies for B.I.P., featuring the Lupinos, and made "This Was Paris" for Warners. Some of his other films include "The Dark Tower" and "Headline."

At the outbreak of war he directed a naval recruiting film for G.B.I., and later, under contract to British National, did "Candles at Nine."

LOCATION FOR HOLD-UPS

A location unit for the Gainsborough Charles II period film, "The Wicked Lady," which R. J. Minney is producing and Leslie Arliss directing, is working on location with a seventeenth century coach and a crowd of players in period costumes at Frensham Ponds, Surrey.

The unit laid their own road for one and a quarter miles with the help of "bulldozers." A rustic bridge was built and the local N.F.S. laid on water to flow beneath it.

The unit, headed by Gillie Coventry, director; Cyril Knowles, cameraman, and Billy Boyle, assistant director, have been shooting highway robberies with three coaches, twelve horses and some expert riders.

Trick riding and fast gallops behind the camera car have been done by Miss Faulkner-Horne, an amateur rider, who is also the author of several books on horses.

COLUMBIA ACQUIRES "ACACIA AVENUE"

The Sydney Box production, "29 Acacia Avenue," directed by Henry Cass, and based on the West End stage success, has been acquired by Columbia. The cast is headed by Gordon Harker, who plays the rôle he created on the stage, Carla Lehmann, Jimmy Hanley and Jill Evans.

"KINE." CALL BOARD

Current Production Schedule

BEWARE OF PITY
(Two Cities)

STUDIO—Islington.
PRODUCER—W. P. Lipscomb.
DIRECTOR—Maurice Elvey.
ASSIST. DIRECTOR—Ward Richards.
PRO. MANAGER—Theo. Lageard.
ART DIRECTOR—Alex Vetchinsky.
CAMERA—Derick Williams.
CAMERA OPERATOR—W. McLeod.
EDITOR—Grace Garland.
STARS—Lilli Palmer, Albert Liven, Cedric Hardwicke, Gladys Cooper and Ernest Thesiger.
STARTED—First week in March.

BRIEF ENCOUNTER
(Cineguild)

STUDIO—Denham.
PRODUCER—Noel Coward.
DIRECTOR—David Lean.
ASST. DIRECTOR—George Pollock.
PRO. MANAGER—Ernie Holding.
SCRIPT—Anthony Havelock-Allan, David Lean and Ronald Neame.
ART DIRECTOR—L. P. Williams.
CAMERA—Bob Krasker.
CAMERA OPERATOR—Bunny Fancke.
EDITOR—Jack Harris and Marjorie Saunders.
STARS—Celia Johnson, Trevor Howard.
STARTED—First week in March.

CARNIVAL
(Two Cities)

STUDIO—Denham.
PRODUCERS—John Sutro and William Sasson.
DIRECTOR—Stanley Haynes.
ASST. DIRECTOR—Mark Evans.
ART DIRECTORS—Paul Sheriff and Carmen Dillon.
CAMERA—Guy Green.
CAMERA OPERATOR—Harold Hasting.
EDITOR—Charles Saunders.
STARS—Sally Gray, Michael Wilding, Stanley Holloway, Jean Kent, Hazel Court and Catherine Lacey.
STARTED—First week in Mach.

THE ECHO MURDERS
(British National)

STUDIO—Elstree.
PRODUCER—John Harlow.
DIRECTOR—Geoffrey Tully.
ASSIST. DIRECTOR—Denis Johnson.
PRO. MANAGER—Fred Swan.
SCRIPT—Geoffrey Tully.
ART DIRECTOR—Wilfred Arnold.
CAMERA—Jimmy Wilson.
CAMERA OPERATOR—Arthur Grant.
EDITOR—Tito Carruthers.
STARS—David Farrar, Julian Mitchell, Danny Green, Pamela Stirling, Victor Weske, Desmond Roberts, Gerald Pring.
START—Studio work, first week in April.

HERE COMES THE SUN
(Ealing)

STUDIO—Ealing.
PRODUCER—John Baxter.
DIRECTOR—John Baxter.
ASSIST. DIRECTOR—Muriel Coie.
PRO. MANAGER—Billy Russell.
SCRIPT—Reginald Purdell and Bud Flanagan.
ART DIRECTOR—Duncan Sutherland.
CAMERA—Stan Pavey.
EDITOR—H. Burdon.
STARS.—Flanagan and Allen.
STARTED—First week in April.

MEN OF TWO WORLDS
(Two Cities)

STUDIO—Denham.
PRODUCER—John Sutro.
DIRECTOR—Thorold Dickinson.
ASSIST. DIRECTOR—Vincent Permane.
PRO. MANAGER—Ken Horne.
SCRIPT—Joyce Cary, Thorold Dickinson, and Herbert W. Victor.
ART DIRECTOR—Tom Morahan.
CAMERA—Desmond Dickinson.
EDITOR—Alan Jaggs.
STARS—Eric Portman, Phyllis Calvert, Robert Adams.
STARTED—Last week in February. Previously on African location.

NIGHT BOAT TO DUBLIN
(Associated British)

STUDIO—Welwyn.
PRODUCER—H. G. Ingles.
DIRECTOR—Lawrence Huntington.
ASSIST. DIRECTOR—Frank Hollands.
PRO. MANAGER—L. Lawrence.

SCRIPT.—Lawrence Huntington and R.
ART. DIRECTORS—David Rawnsley and Charles Gilbert.
CAMERA—Otto Heller.
EDITOR—Flora Newton.
STARS—Robert Newton, Muriel Pavlow, John Ruddock, Stuart Lindsell.
STARTED—Third week in March.

QUERY
(British National)

STUDIO—Elstree.
PRODUCER—L. H. Jackson.
DIRECTOR—Geoffrey Montgomery Tully.
ASSIST. DIRECTORS—Bob Asher, George Aldersley.
PRO. MANAGER—Fred A. Swann.
ART. DIRECTOR—R. Holmes Paul.
CAMERAMAN—Ernest Palmer.
CAMERA OPERATOR—Moray Grant.
EDITOR—Douglas Myers.
STARS—Billy Hartnell, Jimmy Hanley, Brefni O'Rourke, Dinah Sheridan.
STARTED—April 30.

WICKED LADY
(Gainsborough)

STUDIO—Shepherd's Bush.
PRODUCER—R. J. Minney.
DIRECTOR—Lesley Arliss.
ASSIST. DIRECTOR—D. Pierce.
PRO. MANAGER—Fred Gunn.
SCRIPT—Lesley Arliss.
ART DIRECTOR—John Bryon.
CAMERA—Jack Cox.
OPERATOR—H. Rose.
EDITOR—Kay Fisher.
STARS—Margaret Lockwood, Patricia Roc, James Mason and Griffith Jones.
STARTED—First week in March.

COWARD GIVES HIS FILMS THE PERSONAL TOUCH

HOW closely is Noel Coward associated with the highly successful series of pictures adapted from his plays? I asked David Lean this question at Denham last week.

Although not directly concerned with the production of "Brief Encounter," Coward has given this picture, adapted from one of his sketches in "To-Night at 8.30," his own touch as author.

David Lean, who is directing, speaks warmly of Coward's worth. The script was prepared by Lean, together with Anthony Havelock-Allan and Ronald Neame, who are in charge of production. It was passed to Coward for his approval, to which he wrote his own dialogue. He retained much of the original dialogue of his stage play.

Coward has, further, visited the unit several times during production and given valuable advice to those concerned.

No Handicap

I asked Lean if he thought that any of the adverse criticisms Coward received from the States after the publication of his "Middle East Diary" would prejudice the showing of his films in America. He thought not. "Blithe Spirit," he said, has been running in New York for a considerable time and to excellent business!

That's good. Coward has certainly written some screen material which has gone down well at the British box-office. His international reputation should go far to help British pictures get into the foreign markets.

MOONLIGHT IN COLOUR AT DENHAM

Good progress is being made at Denham on the tribal dancing sequences in the Two Cities' production, "Men of Two Worlds."

Ray Sturgess, who was camera operator with the unit in East Africa, has now returned to resume work at Denham. During his absence, Laurie Friedman deputised for him. He has now gone to M-G-M.

This week's main problem for Thorold Dickinson and Desmond Dickinson, his lighting expert, has been the lighting. To get the effect of the sudden transition from firelight to moonlight took several rehearsals as the extinguishing of the orange arc lights on the gantries had to synchronise with the dousing of the fire by water.

MUSIC TO THE STARS

One of the largest orchestras to be used for a film assembled in the recording theatre at Denham last week to record Nicholas Brodzsky's music for Anatole de Grunwald's production, "The Way to the Stars." This Two Cities film, to be released by United Artists, stars Michael Redgrave, John Mills, Rosamund John and Douglass Montgomery, and was directed by Anthony Asquith.

The score consists of two themes: one for Flt.-Lt. David Archdale and Miss Todd (Michael Redgrave and Rosamund John), and the other for P/O Peter Penrose and Iris Winterton (John Mills and Renee Asherson).

LARGE SETS AT ISLINGTON

SHOOTING last week at Islington on "Beware of Pity" (Two Cities), involved several of the principals — Lilli Palmer, Albert Lieven, Ernest Thesiger and Linden Travers. Lilli Palmer plays the lovely but crippled heroine. Her father, the Baron Kekesfalva, is played by Ernest Thesiger; Ilona, her companion (Linden Travers); and Toni (Albert Lieven).

Towards the middle of the week the unit moved over to Stage 1, on a magnificent composite set comprising the salon and a large dining-room. A 20-ft. dining table, laden with silverware, food and wine, was the focal point for the camera under operator William McLeod.

In this banquet sequence Toni meets Edith formally for the first time. Their glances are intercepted by those who are most interested—the Baron Kekesfalva, Ilona and the Mayor of the town, played by Gerard Kempinski.

Director of photography, Derick Williams, was able to make use of a crane for some intricate tracking shots from the dining-room into the salon, and, by focussing attention on a player's face, caught vivid descriptions of the incidents.

BALLET REHEARSAL FOR "CARNIVAL"

In preparation for the ballet sequences in "Carnival," the Two Cities' production at Denham, the interior of the Orient Palace of Varieties is now being built on one of the largest stages.

In the meantime rehearsals with a complete corps de ballet are in progress, under the direction of Freddie Carpenter. Sally Gray will be in the ballet sequences. She plays the dancer, Jenny Pearl.

For the past six weeks Sally has been busy, as she appears in almost every sequence. She will join the corps de ballet in a few days.

As soon as rehearsals are finished the ballet will be shot, and it is expected that some good dance sequences will add to the already authentic Edwardian atmosphere which pervades this production.

Bud Flanagan and Ches Allen in HERE COMES THE SUN, now being made at Ealing

Watt Starts the First Wartime Australian Picture—"Overlanders"

DIRECTOR Harry Watt, now in Australia to make the first British film there since the war for Ealing, began shooting recently after 12 months of preparation. His film, "The Overlanders," is the story of the great trek from Western Australia across the continent to Queensland to move cattle out of reach of possible Japanese invasion in 1942. Bound up with this theme will be personal stories concerning the drovers, an outback family, and aborigines. "The Overlanders" is a factual adventure story with fictionalised characters.

Watt plans to show the beauty of Australia as well as the character of its people.

"In preparing the script," he writes, "I have to give a true viewpoint in the Australian idiom. I want to show what the undemonstrative man of the outback did for Australia when the Japanese invasion was closest. He is a man who loves his country and that is the spirit I want to get into this film."

Long Journey

He has travelled 30,000 miles in Australia, seeking his story and his locations. He started in Victoria in the forests of the Baw Baw Mountains, explored Central Australia and went right up to the Gulf of Carpentaria. Later they will travel 800 miles to the Northern Territory, where they will film the final sequences.

More than a hundred people have been tested to fill the rôles for Watt is insistent that every character must be exactly the right Australian type. Consequently, his cast will be a mixture of professionals and amateurs, and people who have never acted before. A newcomer to the camera is 20-year-old Daphne Campbell, who has the leading feminine rôle, who was chosen as a representative outdoor Australian girl. Others in the cast are Jean Blue, and 12-year-old Helen Grieve.

The professional actors include Chips Rafferty, John Nugent Hayward, Peter Pagan and John Fernside.

The film will be shown simultaneously in England and Australia.

"Countess" Flanagan in a Romantic Mood

Shooting on the Flanagan and Allen comedy, "Here Comes the Sun," which John Baxter is producing and directing at Ealing, was centred this week on contrasting sets of a luxurious mansion and a prison.

Bud Flanagan, disguised as a Russian countess, is very amusing as he makes love to the menace, Joss Ambler, in order to get possession of papers proving his innocence of charges with which he has been "framed." Lavish sets, bright lights, music and dancing were the keynote of activity.

Training for Ex-Service Men Only

GLASGOW COMMENTS ON V-DAY PLAN

IT was stated at last week's meeting of the Glasgow and West of Scotland section that the Government-sponsored projectionists' training scheme applied only to ex-Service men and was not in the nature of a refresher course for those already in the Trade. James McBride, the chairman, presided.

The CHAIRMAN explained that he had seen the Master of Works regarding the questionnaire regarding redecoration, etc., to which reference was made at the last meeting of the Glasgow section, and it appeared that the whole question seemed to revolve around redecoration or washing down.

He had also seen the Chief Constable regarding the complaint voiced at the last meeting and had been asked to put this in writing with the promise that the Chief, who thought the request quite reasonable, would put it before his inspectors.

The views of the Glasgow section on the proposed reclassification of halls (reported in April 5 issue), it was reported, had been put forward to the General Council.

Mr. McBRIDE made an appeal for the British Sailors' Society Week. If members gave it full support, they had hopes of reaching their ultimate target.

Delegates' Expenses

Mr. TURNER, in giving the Executive report, explained the position regarding delegates' expenses: With regard to reclassification he had been instructed to write again to Mr. Fuller for full information. The matter was in the hands of the Legal, Parliamentary and Finance Committee, and he understood the subject had been raised at the General Council.

Regarding cheap matinees, it was gathered from all the replies received that there be only one or two isolated cases.

Ex-Service Men Only

In connection with the C.M.A. question it was reported the delegate had been requested to raise the question in London. He understood, however, that nothing now would be done until the matter had been referred to the branches.

RITSON BENNELL gave a very full and comprehensive report on the meeting of the General Council which he had attended.

The CHAIRMAN supplemented Mr. Bennell's report of the General Council meeting, and particularly in respect of the training scheme as for projectionists. This was a matter, he said, which the Executive would consider and bring forward concrete plans for discussion.

Mr. MURRAY asked if the new training scheme for projectionists was for men coming out of the Army only, or for men already in the Trade who were being reclassified and retrained.

Mr. McBRIDE said the scheme applied more to men coming out of Service in the meantime, and it was only intended for ex-Servicemen.

V-Day Procedure

GEORGE SCOTT criticised the Headquarters decision on V-Day procedure. It was unfair, he thought, because if others were getting the day off, kinema staffs would also demand it.

RITSON BENNELL said the circuits had accepted the ruling of the C.E.A. except on the question of bonuses.

GEORGE SINGLETON thought it would be desirable for them as employers to tell their staffs just what they were going to do for V-Day. If they made it clear now what line they intended to take, it would help in a better understanding.

The CHAIRMAN explained that the C.E.A. memorandum had been laid down as a guide only: after all, each employer could deal with the matter in his own way.

The point was also raised that if kinemas closed down on V-Day, what position would the renters take up, but the view was expressed that no renter would ask for share of drawings that had not been taken.

Mr. TURNER said there was also the point of the electrical sign manufacturers having formed an association, and in due course he hoped they would be working in co-operation with the C.E.A.

There had also been a great deal of discussion regarding the Entertainment Tax, and it had been decided that a special committee be appointed.

Billposting Charges

On the subject of billposting charges, the CHAIRMAN said the sub-committee had met David Allen's on the question of increase in rates, and that they had agreed to postpone the increased charge until May 1.

After some discussion it was decided to approach the billposters asking if they would hold over any question of increase until the General Council had had an opportunity of discussing the whole matter.

Catering Wages

Following the reading of a letter from Dumfries regarding catering wages agreement, considerable discussion ensued regarding the merits and demerits of the associations.

D. A. STEWART pointed out that as the C.E.A. had already agreed on the N.A.T.K.E. arrangements, café staffs would require to become members of the N.A.T.K.E.

The CHAIRMAN differed, saying that several tearooms in Glasgow were not dealing with the N.A.T.K.E. They had already joined the Caterers' Union. The whole matter should have been left to the members who knew about it.

Jinx Falkenburg in TAHITI NIGHTS, Trade shown recently by Columbia

BARGAIN MATINEES AT NORTHAMPTON

Question to Go Before General Council

CONCERN at the growth of "bargain matinées" was expressed at the Notts and Derby C.E.A. meeting by Bert Elton, who raised the matter on a notice of motion. The opinion was expressed that members should be sounded on their attitude to Association policy on this question. A report on projectionists' training classes was submitted and approved.

On a notice of motion sponsored by Mr. Elton, FRED PRIOR recalled the action taken by the Association's Executive Committee in the early days of the war. At that time, after kinemas were allowed to reopen, it was quickly found that evening patronage diminished and attendances earlier in the day increased considerably.

The Association most strongly recommended members to abolish "bargain" prices for matinées, which were a survival from the days when, to relieve pressure on capacity in the evenings, the Trade sought to lure patrons to attend during the afternoons. Mr. Elton felt that the Leeds branch had been of service in raising the question and that, in view of the improved military position the time was ripe to sound members as to their attitude towards the Association's recommendation and also towards a post-war price policy. If members were unreasonably cutting matinée prices then by district agreement a policy of sensible matinée prices should be formulated. The problem was largely one of geographical borders and public opinion.

Mr. WHEATMAN cited a case in Nottingham where an opposition theatre charged a mere 6d. for a ground-floor seat, and in contrast it was shown how, by mutual agreement between exhibitors, urban and rural theatres in other parts charged reasonable matinée prices.

A lengthy discussion terminated in the acceptance of Mr. POLLARD'S proposition (seconded by Coun. DREW) that further branch discussion be deferred until the next meeting, before which the delegates could raise the matter in General Council.

Presentation to Mr. Penson

The CHAIRMAN drew members' attention to the forthcoming marriage of E. C. Penson, assistant to F. A. Prior, who had for some years rendered enthusiastic service to the branch, and presented him with a cheque for 20 gns. with the congratulations and best wishes of the officers and members.

Mr. PENSON expressed his thanks.

Coun. POLLARD submitted a very full report of the last General Council meeting.

Projectionists' Classes

H. B. HARRIS, liaison officer with the Nottingham Education Committee, reported the considerable progress made in the organisation of classes for junior projectionists. Two sessions of instruction had been given to a small but enthusiastic band of chief projectionists and four had been selected as tutors for the summer terms which commenced April 24. These were Mr. Kirkland (Scala, Long Eaton), Mr. McHugh (Capitol, Nottingham), Mr. Richards (Odeon, Nottingham) and Mr. Smithson (Imperial, Nottingham). Others could be called upon. Classes would be held each Tuesday from April 24 to June 19 inclusive, from 9 to 12 noon. Forty-eight trainees had been enrolled.

The branch heartily approved Mr. Harris' report, members expressing their readiness to facilitate the attendance at classes of their junior staffs, even to the extent of reimbursing fares.

Benevolent Fund Receipts

The Notts and Derby C.T.B.F. had received the following items of income:—

Trade show collections (Scala, Nottingham), £17, per E. C. Morris; trade show collections (Elite, Nottingham), £5, per H. C. Norris; sale of programmes (Imperial, Nottingham), £7 10s., per J. E. Harmston; Derby Film Ball Committee, £26, per C. H. Lee.

R. J. BLACK promised to remit the proceeds of programmes sales at his theatre. The Secretary has sent to the C.T.B.F. £7 9s., branch meeting collections for the year to March 31, 1945, and in addition, £3 14s. 9d., amounts collected from members for waste paper sales.

Mr. ELTON (branch representative on the C.T.B.F. Council) is to communicate with kinemas who did not participate in the last "Cinema Day" effort for the C.T.B.F., also with those whose staffs were not contributing to the 1d. a Week Fund.

Staff Transport

Mr. BLACK had reason to believe that the 'bus permit system, which at present guaranteed staff transport after the closing of the show, was to be withdrawn. The Secretary was asked to obtain clarification of the Transport Committee's plans before the next meeting.

Alteration of Closing Hours

It was reported that a Derby kinema had reverted to 10.30 p.m. closing. The circuit concerned was experimenting to find out in which situations it could revert to peace-time closing hours. It was resolved that the question of local agreement on this question should be discussed at the May meeting.

Transport Charges

Mr. BLACK raised various questions regarding charges for film transport which he thought were made both to the renter and by F.T.S., Ltd., and also an apparent difference in the rates paid for carriage by renters and exhibitors. He promised to put the points at issue in writing so that they could be considered when the branch next meets.

SCOTS' SECTIONS REPORT

In the report of the Aberdeen Section referred to at the meeting last week of the Glasgow Section of the C.E.A., it was stated that Mrs. Davidson, who had been with Mr. Jeffrey for so many years, was retiring, and a letter had been sent conveying the thanks of the section.

Miss MACINTOSH reported that Dundee had decided arrangements for V-Day. The Dundee contribution to the British Sailors' Society had been over £1,000.

The B.R.S. collections in Dumfries and the South had also gone very well, according to Mr. Cook.

Edinburgh had raised the question of film stock, requesting that a larger quantity should be made available for Trade purposes. Regarding Sunday opening, it had been agreed with the Hawick magistrates to continue until the end of July.

Training for Ex-Service Men Only

GLASGOW COMMENTS ON V-DAY PLAN

IT was stated at last week's meeting of the Glasgow and West of Scotland section that the Government-sponsored projectionists' training scheme applied only to ex-Service men and was not in the nature of a refresher course for those already in the Trade. James McBride, the chairman, presided.

The CHAIRMAN explained that he had seen the Master of Works regarding the questionnaire regarding redecoration, etc., to which reference was made at the last meeting of the Glasgow section, and it appeared that the whole question seemed to revolve around redecoration or washing down.

He had also seen the Chief Constable regarding the complaint voiced at the last meeting and had been asked to put this in writing with the promise that the Chief, who thought the request quite reasonable, would put it before his inspectors.

The views of the Glasgow section on the proposed reclassification of halls (reported in April 5 issue), it was reported, had been put forward to the General Council.

Mr. McBRIDE made an appeal for the British Sailors' Society Week. If members gave it full support, they had hopes of reaching their ultimate target.

Delegates' Expenses

Mr. TURNER, in giving the Executive report, explained the position regarding delegates' expenses: With regard to reclassification he had been instructed to write again to Mr. Fuller for full information. The matter was in the hands of the Legal, Parliamentary and Finance Committee, and he understood the subject had been raised at the General Council.

Regarding cheap matinees, it was gathered from all the replies received that there be only one or two isolated cases.

Ex-Service Men Only

In connection with the C.M.A. question it was reported the delegate had been requested to raise the question in London. He understood, however, that nothing now would be done until the matter had been referred to the branches.

RITSON BENNELL gave a very full and comprehensive report on the meeting of the General Council which he had attended.

The CHAIRMAN supplemented Mr. Bennell's report of the General Council meeting, and particularly in respect of the training scheme as for projectionists. This was a matter, he said, which the Executive would consider and bring forward concrete plans for discussion.

Mr. MURRAY asked if the new training scheme for projectionists was for men coming out of the Army only, or for men already in the Trade who were being reclassified and retrained.

Mr. McBRIDE said the scheme applied more to men coming out of Service in the meantime, and it was only intended for ex-Servicemen.

V-Day Procedure

GEORGE SCOTT criticised the Headquarters decision on V-Day procedure. It was unfair, he thought, because if others were getting the day off, kinema staffs would also demand it.

RITSON BENNELL said the circuits had accepted the ruling of the C.E.A. except on the question of bonuses.

GEORGE SINGLETON thought it would be desirable for them as employers to tell their staffs just what they were going to do for V-Day. If they made it clear now what line they intended to take, it would help in a better understanding.

The CHAIRMAN explained that the C.E.A. memorandum had been laid down as a guide only: after all, each employer could deal with the matter in his own way.

The point was also raised that if kinemas closed down on V-Day, what position would the renters take up, but the view was expressed that no renter would ask for share of drawings that had not been taken.

Mr. TURNER said there was also the point of the electrical sign manufacturers having formed an association, and in due course he hoped they would be working in co-operation with the C.E.A.

There had also been a great deal of discussion regarding the Entertainment Tax, and it had been decided that a special committee be appointed.

Jinx Falkenburg in TAHITI NIGHTS, Trade shown recently by Columbia

Billposting Charges

On the subject of billposting charges, the CHAIRMAN said the sub-committee had met David Allen's on the question of increase in rates, and that they had agreed to postpone the increased charge until May 1.

After some discussion it was decided to approach the billposters asking if they would hold over any question of increase until the General Council had had an opportunity of discussing the whole matter.

Catering Wages

Following the reading of a letter from Dumfries regarding catering wages agreement, considerable discussion ensued regarding the merits and demerits of the associations.

D. A. STEWART pointed out that as the C.E.A. had already agreed on the N.A.T.K.E. arrangements, café staffs would require to become members of the N.A.T.K.E.

The CHAIRMAN differed, saying that several tearooms in Glasgow were not dealing with the N.A.T.K.E. They had already joined the Caterers' Union. The whole matter should have been left to the members who knew about it.

BARGAIN MATINEES AT NORTHAMPTON

Question to Go Before General Council

CONCERN at the growth of "bargain matinées" was expressed at the Notts and Derby C.E.A. meeting by Bert Elton, who raised the matter on a notice of motion. The opinion was expressed that members should be sounded on their attitude to Association policy on this question. A report on projectionists' training classes was submitted and approved.

On a notice of motion sponsored by Mr. Elton, FRED PRIOR recalled the action taken by the Association's Executive Committee in the early days of the war. At that time, after kinemas were allowed to reopen, it was quickly found that evening patronage diminished and attendances earlier in the day increased considerably.

The Association most strongly recommended members to abolish "bargain" prices for matinées, which were a survival from the days when, to relieve pressure on capacity in the evenings, the Trade sought to lure patrons to attend during the afternoons. Mr. Elton felt that the Leeds branch had been of service in raising the question and that, in view of the improved military position the time was ripe to sound members as to their attitude towards the Association's recommendation and also towards a post-war price policy. If members were unreasonably cutting matinée prices then by district agreement a policy of sensible matinée prices should be formulated. The problem was largely one of geographical borders and public opinion.

Mr. WHEATMAN cited a case in Nottingham where an opposition theatre charged a mere 6d. for a ground-floor seat, and in contrast it was shown how, by mutual agreement between exhibitors, urban and rural theatres in other parts charged reasonable matinée prices.

A lengthy discussion terminated in the acceptance of Mr. POLLARD's proposition (seconded by Coun. DREW) that further branch discussion be deferred until the next meeting, before which the delegates could raise the matter in General Council.

Presentation to Mr. Penson

The CHAIRMAN drew members' attention to the forthcoming marriage of E. C. Penson, assistant to F. A. Prior, who had for some years rendered enthusiastic service to the branch, and presented him with a cheque for 20 gns. with the congratulations and best wishes of the officers and members.

Mr. PENSON expressed his thanks.

Coun. POLLARD submitted a very full report of the last General Council meeting.

Projectionists' Classes

H. B. HARRIS, liaison officer with the Nottingham Education Committee, reported the considerable progress made in the organisation of classes for junior projectionists. Two sessions of instruction had been given to a small but enthusiastic band of chief projectionists and four had been selected as tutors for the summer terms which commenced April 24. These were Mr. Kirkland (Scala, Long Eaton), Mr. McHugh (Capitol, Nottingham), Mr. Richards (Odeon, Nottingham) and Mr. Smithson (Imperial, Nottingham). Others could be called upon. Classes would be held each Tuesday from April 24 to June 19 inclusive, from 9 to 12 noon. Forty-eight trainees had been enrolled.

The branch heartily approved Mr. Harris' report, members expressing their readiness to facilitate the attendance at classes of their junior staffs, even to the extent of reimbursing fares.

Benevolent Fund Receipts

The Notts and Derby C.T.B.F. had received the following items of income:—

Trade show collections (Scala, Nottingham), £17, per E. C. Morris; trade show collections (Elite, Nottingham), £5, per H. C. Norris; sale of programmes (Imperial, Nottingham), £7 10s., per J. E. Harmston; Derby Film Ball Committee, £26, per C. H. Lee.

R. J. BLACK promised to remit the proceeds of programmes sales at his theatre. The Secretary has sent to the C.T.B.F. £7 9s., branch meeting collections for the year to March 31, 1945, and in addition, £3 14s. 9d., amounts collected from members for waste paper sales.

Mr. ELTON (branch representative on the C.T.B.F. Council) is to communicate with kinemas who did not participate in the last "Cinema Day" effort for the C.T.B.F., also with those whose staffs were not contributing to the 1d. a Week Fund.

Staff Transport

Mr. BLACK had reason to believe that the 'bus permit system, which at present guaranteed staff transport after the closing of the show, was to be withdrawn. The Secretary was asked to obtain clarification of the Transport Committee's plans before the next meeting.

Alteration of Closing Hours

It was reported that a Derby kinema had reverted to 10.30 p.m. closing. The circuit concerned was experimenting to find out in which situations it could revert to peace-time closing hours. It was resolved that the question of local agreement on this question should be discussed at the May meeting.

Transport Charges

Mr. BLACK raised various questions regarding charges for film transport which he thought were made both by the renter and by F.T.S., Ltd., and also an apparent difference in the rates paid for carriage by renters and exhibitors. He promised to put the points at issue in writing so that they could be considered when the branch next meets.

SCOTS' SECTIONS REPORT

In the report of the Aberdeen Section referred to at the meeting last week of the Glasgow Section of the C.E.A., it was stated that Mrs. Davidson, who had been with Mr. Jeffrey for so many years, was retiring, and a letter had been sent conveying the thanks of the section.

Miss MACINTOSH reported that Dundee had decided arrangements for V-Day. The Dundee contribution to the British Sailors' Society had been over £1,000.

The B.R.S. collections in Dumfries and the South had also gone very well, according to Mr. Cook.

Edinburgh had raised the question of film stock, requesting that a larger quantity should be made available for Trade purposes. Regarding Sunday opening, it had been agreed with the Hawick magistrates to continue until the end of July.

Described as Walt Disney's greatest full-length feature, "The Three Caballeros," in Technicolor is to have its European Premiere, at the New Gallery, Regent Street, on Monday, May 14th. The film blends live and cartoon action in the same frame of film with Donald Duck, Jose Carioca and Panchito, the Fighting Cock and Aurora Miranda, Dora Luz and Carmen Molina heading the cast. The trade presentation will be announced shortly.

GRACIE'S BEST *of* ALL TIME!

"Mollie

Starring

GRA
MONT
RODD

Reginald
Edith Ba ett,

Directed by ewis

A New Hilarious Hit
to Celebrate... the
30th
Anniversary
of
20th

ST

y and Me

CIE FIELDS

NTY WOOLLEY

DDY McDOWALL

ardiner, Doris Lloyd, Natalie Schafer
ett, Clifford Brooke, Queenie Leonard

ewis Seiler . . . Produced by Robert Bassler

"Stars make a grand team, and the film will well entertain the legions of Gracie and Monty fans.

Gracie is at her best. . . ."

Daily Film Renter.

KINEMATOGRAPH WEEKLY
May 3, 1945

THE RECORD BREAKER!

HUDSON CINEMAS LTD.,
THE PICTURE HOUSE,
SHERINGHAM,
Norfolk.

7th April, 1945.

F.E.Hutchinson, Esq.,
Paramount Film Service Ltd.,
162/170, Wardour Street,
London, W.1.

Dear Mr.Hutchinson,

I am happy to inform you that my recent 6-day run of "FOR WHOM THE BELL TOLLS" put up an all time record for this theatre.

This is a great tribute to an excellent film. To create a record at a time when the town is below the normal peace time population only goes to show how anxious people are to see this film and have, therefore, come from miles around. You told me it was a "MUST" picture, and it has certainly proved to be so.

My returns show that the BIGGEST product is attractive to the SMALLEST cinemas if properly exploited.

Kindest personal regards,

Yours sincerely,

W.S.Hudson

W.S.HUDSON

Phenomenal Paramount!

Roy Rogers stars in UTAH (British Lion), reviewed in this issue. Dale Evans is the feminine lead

Not the Least Interested In S.O.

SCOTS COMMENT ON C.E.A. POLICY

It would be interesting, Mr. M'Laughlin said at the meeting of the Edinburgh branch of the C.E.A., if they could get, as soon as possible, the amount of tax collected in the last year just closed as against the previous year, because his own feeling was that it would probably show a decrease.

If they got that information soon it might alter their General Election battle-cry somewhat from Sunday opening, a subject in which they in Scotland were not in the least interested.

Mr. Dickson said they had no report to the end of the year, just the first nine months, but it was enormous, though he did not know if it were an increase on the previous year.

Edinburgh Quota Protest

At the last meeting of the Edinburgh Section of the C.E.A. Mr. McLaughlin said that a very serious problem which must be affecting independents who did not have the products of G.-B. and their associated companies was how they were going to make their quota up.

Mr. Albin said he could not make his up.

The Chairman said there must be many delinquents this year, and the authorities would have to wink at them more than ever.

Mr. M'Laughlin asked why they should have to depend on a Government Department winking at an infringement of the law? Why not alter the law? It had been altered for the renters.

British Lion in Newcastle

British Lion has been successful in securing another telephone line for the branch office at Newcastle.

Numbers are: Newcastle 27661 and Newcastle 27662.

Burt Ritter, who has been organist at the Odeon, Nottingham, for nearly two years, has returned to the Astoria (Odeon), Finsbury Park. Mr. Ritter is pleased to be returning to London, since he has lived there most of his life.

TOO MANY CHARITY PERFORMANCES

Edinburgh's Hint to Organisers

Edinburgh Section last week agreed that in future charity shows should be limited to one show per house per annum, and that that should be for their general effort for local charities.

Mr. M'Laughlin said in the past the Lord Provost had approached them on the subject of Cinema Sunday, but so far no approach had been made by the new Lord Provost, and if they intended to run the ordinary Cinema Sunday it was high time they were applying for the magistrates' permission. It was agreed to make the necessary application.

Mr. Dickson said they had come to a time when the need for running these Sunday shows was passing. They had had far too many this year, and he moved that they be limited to one show per house per annum, and that that should be for their general effort for local charities.

Mr. M'Laughlin seconded, and the resolution was unanimously agreed to.

Mr. Dunbar suggested that if this resolution were published in the lay Press it would let a lot of organisers of charity know where they stood. When any money was wanted for a charity people did not go to their grocer or their butchers, but right to the kinemas, and there were so many collections now that the lay Press should warn these people that they were not likely to get assistance.

Mr. M'Laughlin asked what would be the position of an individual proprietor who wanted to open his hall for some charity?

Mr. Dunbar said you could not tie the hands of an individual man. They objected to giving their theatres free of charge, though there might be occasions when they wanted to help a deserving charity. He had given a show for the Edinburgh Fire Brigade Widows' and Orphans' Fund for 20 years.

The meeting was definitely against appeals for Welcome Home funds. One member said he had sent a donation to one fund, and it was returned with a suggestion that it was not enough, and they could not do better.

Mr. Penn said he had raised £50 for a Welcome Home fund, and then got an application for another. One appeal was found to boil down to the welcome to one man.

SECTIONAL DECISIONS AND BRANCH LOYALTIES

Outspoken Discussion by Edinburgh Members

THE difficulty of making resolutions passed by the various Scottish sections binding upon members was emphasised at the meeting of the Edinburgh Section of the C.E.A. Other matters discussed were waste of film by Government Departments, free admissions for leave men and renter-sponsored advertising. A. S. Albin presided.

W. H. Albin, reporting on the meeting of the Scottish Executive, said the first quarterly meeting of the Scottish branch was to be held on Wednesday, May 23, and as the proposal to form four Scottish sections had been supported by Edinburgh he would like very much to see a good turn-out of Edinburgh members at that meeting.

There was, he said, a long discussion at the Executivie meeting on Sunday opening on a report from Dundee, where one member had broken away and opened on Sunday.

R. M'Laughlin said what happened in Dundee did not affect them, but one member made the very definite statement that he was not going to be bound by local regulations to which he was not a party. They had suffered from that at different times in Edinburgh, where the Section came to a decision and members claimed they were not members of the section but members of another section.

He thought a great deal of the ill-feeling between Edinburgh and the West of Scotland in the past few years had been on that point, when they came to a resolution they expected all members to be loyal to that resolution.

Some regarded Edinburgh's demand for independence as a joke, but he thought if they had approached Dundee in the past month or so they would have found they were 100 per cent. with them, because they were now getting what Edinburgh had had for a long time. There was a long discussion on the subject in the executive, and it was a pity it was not ventilated a bit more.

Mr. Albin explained that the matter at issue was an infringement of a recommendation of the Dundee Section to have no Sunday shows. One or two tried to get them, but nobody wanted them, not even the military. Then one exhibitor opened against a resolution that had existed for 13 years.

Joseph Penn: What great crime was there in opening for a recognised charity and the man paying for his programme?

Mr. M'Laughlin said it was the crime of breaking a regulation which they must assume to have been passed by a majority of the section in the fullness of their wisdom.

Mr. Albin said in their efforts for charity they were developing into a seven-day week.

"Stupid" Government Films Again

Mr. Albin, having reported that the Executive thought the terms of their resolution on "stupid" Government films ought to be altered,

Mr. M'Laughlin said in spite of the Executive's view, he still thought it was the only word to be used in connection with 90 per cent. of the Government propaganda films.

J. S. Dunbar said the Executive were entirely in agreement with the Edinburgh resolution, but they thought that in present circumstances it might not be in present circumstances it might not be good for the Association as a whole. It had, however, been discussed in General Council.

Louis Dickson said it had been before the General Purposes Committee, and Mr. Fuller explained that supposing film was saved on those food flashes it would go into a pool. Other Government Departments would probably get it.

J.C.C. Controversy

Mr. M'Laughlin summed up the J.C.C. controversy by pointing out that at the moment there was no legal machinery they could appeal to; the Association had had to go cap in hand to A.B.C. and ask them to come back to their backyard, otherwise they would probably get a tribunal.

Free Admissions for Leave Men

A letter was read from the Scottish Command stating that a discrimination was being made, not in Edinburgh, but in other parts of the country, by the management of some theatres and kinemas in granting free admissions to B.L.A. men and not to men home from the Central Mediterranean Forces and other overseas Commands.

Several members stated what they did in the matter, and the question was asked when they were going to stop, for there would be many more men coming on leave.

Mr. Penn suggested that their gesture should be continued till V-Day.

Mr. M'Laughlin, however, pointed out that they were discussing something which was not section business, for they had never to his knowledge passed a resolution that B.L.A. or other leave men should be admitted free to their kinemas.

Cheap Matinee Prices

It was reported that the Picturedrome had not replied to the letter sent them about their matinée prices. The Grand had written to say that its evening prices were 4d., 6d., 7d. and 10d., with the same prices in the afternoon, except that there was a 3d. seat for children. It was stated that at the Picturedrome the only reduction in the afternoon was a 6d. seat for children up to four o'clock.

Mr. Penn said if it got about that there was a 3d. seat in Edinburgh others would follow.

Mr. M'Laughlin asked if they could remember when they fixed prices after the alteration of the tax whether they included children's prices, or left it to individual managements?

Mr. Albin said he thought it was left to individual managements.

Mr. M'Laughlin thought the position was not serious enough in Edinburgh for them to take any action, provided it did not get any worse. It was not children's prices they were worrying about when they spoke of cheap matinée prices.

The Chairman thought they should keep an eye on the matter and leave it over for a month to see if the proprietor of the Picturedrome sent a reply.

Renters' Advertisements

Capt. W. M. Cameron raised the question of advertising, and asked why they were not abiding by their resolution of some years ago to limit it. Some halls were advertising extensively, and first-run houses should leave something for the later runs.

Mr. Albin said he thought this additional advertising was paid for by the renters.

Mr. Dunbar said their day-to-day advertising was not affected by advertisements sponsored by the renters. The more a film was advertised the better it was for everybody, and you could not prevent renters advertising their product any more than you could prevent a cocoa manufacturer advertising his.

Mr. M'Laughlin said G.-B. advertised their own pictures, but he did not get many renters offering to advertise his pictures.

TRADE SHOW OFFERS—APRIL, 1945

TITLE.	RENTER.	RUNNING TIME.	CERTIFICATE.	LENGTH.	STARS.	BOX-OFFICE ANGLE.	"KINE." REVIEW.	RELEASE DATE.
†*Blithe Spirit ...	G.F.D.... ...	96 min.	A	8,609 ft.	Rex Harrison, Constance Cummings	Excellent light booking, particularly good for high-class halls. A trifle too clever for youngsters	April 12, 1945	May 14, 1945
*Boys of the Old Brigade	Butcher's ...	34 min.	U	3,112 ft.	—— ...	Excellent programme filler. Will be appreciated by all classes	April 5, 1945	Not Fixed
Conflict	Warner ...	85 min.	A	7,701 ft.	Humphrey Bogart, Alexis Smith	Excellent general booking. Not for youngsters ...	April 12, 1945	Oct. 15, 1945
Delightfully Dangerous	United Aritsts	92 min.	A	8,405 ft.	Jane Powell, Ralph Bellamy ...	Good popular booking with strong feminine appeal	April 5, 1945	Not Fixed
*Denizens of the Wild ...	Renown ...	34 min.	U	3,064 ft.	F. Ratcliffe Holmes, Elsa Tee...	Capital feature quota featurette. Great for kids	April 26, 1945	June 18, 1945
Farewell My Lovely ...	RKO-Radio	95 min.	A	8,587 ft.	Dick Powell, Claire Trevor ...	Potential turn-up for the ninepennies. Hardly suitable for youngsters	April 12, 1945	May 14, 1945
Fifth Chair, The	United Artists	90 min.	A	8,200 ft.	Fred Allen, Robert Benchley ...	Title and star rag, mainly for radio fans. Nothing to harm juveniles	April 19, 1945	Not Fixed
*Great Day	RKO-Radio	80 min.	U	Approx. 7,200 ft.	Eric Portman, Sheila Sim ...	Very good general booking. Great for the family	April 19, 1945	Not Fixed
Grissly's Millions... ...	British Lion-Republic	71 min.	A	6,450 ft.	Paul Kelly, Virginia Grey ...	Very good popular booking. Hardly suitable for youngsters	April 5, 1945	Not Fixed
Here Come the Co-eds.	G.F.D.-Universal	90 min.	U	8,101 ft.	Bud Abbott, Lou Costello ...	Very good star comedy booking for the masses. Will appeal to youngsters	April 12, 1945	June 25, 1945
Hortobagy	Film Traders, London	75 min.	A	Approx. 7,000 ft.	—— ...	Good specialised hall booking...	April 26, 1945	June 25, 1945
Hotel Berlin	Warner ...	98 min.	A	8,820 ft.	Andrea King, Helmut Dantine	Excellent title booking for the masses. Nothing to harm youngsters	April 12, 1945	May 7, 1945
Let's Go Steady ...	Columbia ...	61 min.	U	5,489 ft.	Pat Parrish, Jackie Moran ...	Second for swing fans. Safe for the youngsters	April 26, 1945	June 25, 1945
Medal for Benny, A ...	Paramount ...	80 min.	U	7,219 ft.	Dorothy Lamour, Arturo de Cordova	Worthwhile out-of-the-rut booking, particularly for the better-class halls. Nothing to harm youngsters	April 5, 1945	June 4, 1945
Meet Miss Bobby Socks	Columbia ...	68 min.	U	6,119 ft.	Bob Crosby, Louise Erickson ...	Very moderate second. May please the children	April 19, 1945	April 30, 1945
Molly and Me	20th Century-Fox	78 min.	A	6,895 ft.	Gracie Fields, Monty Woolley...	Star booking mainly for the family. Nothing to harm youngsters	April 19, 1945	May 21, 1945
Mr. Skeffington	Warner ...	116 min.	A	10,463 ft.	Bette Davis, Claude Rains ...	Excellent general booking. Nothing to harm youngsters	April 12, 1945	Sept. 10, 1945
My Reputation	Warner ...	92 min.	A	8,359 ft.	Barbara Stanwyck, George Brent	Capital general booking. Nothing to harm youngsters	April 19, 1945	Sept. 24, 1945
Objective, Burma ...	Warner ...	125 min.	A	11,676 ft.	Errol Flynn, Henry Hull ...	Outstanding war picture. Too grim for juveniles	April 19, 1945	Not Fixed
*Old Mother Riley at Home	Anglo-American	76 min.	A	6,840 ft.	Arthur Lucan, Kitty McShane	Title, star and quota comedy booking for industrial and provincial halls. Nothing seriously to harm youngsters	April 26, 1945	Not Fixed
Picture of Dorian Gray, The	M-G-M ...	110 min.	A	9,888 ft.	George Sanders, Donna Reed ...	Outstanding proposition for adult audiences. Definitely not for youngsters	April 26, 1945	May 28, 1945
Rationing	M-G-M ...	91 min.	U	8,217 ft.	Wallace Beery, Marjorie Main	Very moderate star booking. May please the children	April 26, 1945	Not Fixed
Sergeant Mike	Columbia ...	61 min.	U	5,478 ft.	Larry Parks, Jeanne Bates ...	Reliable second for the populars. Good for juveniles	April 26, 1945	May 7, 1945
*Soldier-Sailor	United Artists	50 min.	U	4,500 ft.	——	Very, very moderate quota fill-up. Safe for the family	April 5, 1945	Not Fixed
Son of the Soviet East	Soviet Film Agency	57 min.	U	Approx. 5,000 ft.	M. Kasymore, Boris Andreyes	For specialised hall booking. Good for juveniles...	April 26, 1945	Not Fixed
Tahiti Nights	Columbia ...	62 min.	A	5,645 ft.	Jinx Falkenberg, Dave O'Brien	Handy second for popular halls. Safe for youngsters	April 26, 1945	May 14, 1945
*They Were Sisters ...	G.F.D.... ...	115 min.	A	10,299 ft.	Phyllis Calvert, James Mason...	Excellent general booking. Safe for the family ...	April 26, 1945	July 2, 1945
†Thunderhead, Son of Flicka	20th Century-Fox	77 min.	U	6,897 ft.	Roddy McDowall, Preston Foster	Very good general booking. Great for the family...	April 26, 1945	Not Fixed
Under the Clock ...	M-G-M ...	90 min.	A	8,115 ft.	Judy Garland, Robert Walker	Very good star booking for the majority of halls. Safe for the family	April 26, 1945	May 28, 1945
Unwritten Code, The ...	Columbia ...	56 min.	U	5,054 ft.	Ann Savage, Tom Neal	Good pocket thick-ear. Just right for junior ...	April 26, 1945	May 14, 1945

REISSUES

Barretts of Wimpole Street, The	M-G-M ...	105 min.	U	9,500 ft.	Norma Shearer, Charles Laughton	Excellent entertainment, an outstanding box-office reissue	April 19, 1945	May 7, 1945
Let's Sing Again ...	I.F.R.	60 min.	U	5,454 ft.	Bobby Breen, George Huston	Nostalgic value of appearance of Bobby Breen is picture's main asset now	April 5, 1945	Immediate
Souls at Sea	Paramount ...	91 min.	A	8,297 ft.	Gary Cooper, George Raft ...	Excellent reissue for all classes, family included ...	April 12, 1945	April 23, 1945
Strike Me Pink	I.F.R.	82 min.	U	7,680 ft.	Eddie Cantor, Ethel Merman...	Still a very good showman's proposition	April 5, 1945	Immediate
*Thark	Stahl-Pyramid	78 min.	A	7,014 ft.	Tom Walls, Ralph Lynn ...	Good general booking. Safe for youngsters ...	April 5, 1945	Not Fixed

WHAT'S RELEASED IN MAY, 1945

Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length Feet.	Stars.	"Kine." Review Date.
MAY 7	*Battle for New Britain	RKO-Radio	Br./E. 7902	50	A	4,599	———	Dec. 21, 1944
,,	Here Come the Waves	Paramount	F. 8150	99	U	8,936	Bing Crosby, Betty Hutton	Mar. 29, 1945
,,	Hotel Berlin	Warner	F. 8184	98	A	8,820	Helmut Dantine, Raymond Massey	April 12, 1945
,,	See My Lawyer	G.F.D.-Universal ...	F. 8070	69	U	6,249	Olsen and Johnson	Mar. 8, 1945
,,	Sergeant Mike	Columbia	F. 8078	61	U	5,478	Larry Parks, Jeanne Bates	April 26, 1945
,,	Tall in the Saddle	RKO-Radio	F. 8044	87	A	7,832	John Wayne, Ella Raines	Mar. 8, 1945
,,	When the Lights Go On Again ...	Pathe	F. 7965	74	U	6,717	Jimmy Lydon, Barbara Belden	Jan. 25, 1945
MAY 14	†*Blithe Spirit	G.F.D.	Br./Tr. 8195	96	A	8,609	Rex Harrison, Constance Cummings	April 12, 1945
,,	Blonde Fever	M-G-M	F. 7944	69	A	6,193	Philip Dorn, Mary Astor	Jan. 25, 1945
,,	Bride by Mistake	RKO-Radio	F, 7774	81	A	7,290	Alan Marshall, Laraine Day	Nov. 9, 1944
,,	Farewell My Lovely...	RKO-Radio	F. 8185	95	A	8,587	Dick Powell, Claire Trevor	April 12, 1945
,,	*Give Me the Stars	Anglo-American... ...	Br./Dr. 7629	90	A	8,152	Will Fyffe, Leni Lynn	Sept. 7, 1944
,,	Machine Gun Mama	Pathe	F. 7966	60	U	5,490	Armida, El Brendel	Feb. 1, 1945
,,	Night of Adventure, A	RKO-Radio	F. 7957	64	A	5,862	Tom Conway, Audrey Long	Feb. 1, 1945
,,	Tahiti Nights	Columbia	F. 8082	62	A	5,645	Jinx Falkenburg, Dave O'Brien	April 26, 1945
,,	Unwritten Code, The	Columbia	F. 8079	56	U	5,054	Ann Savage, Tom Neal	April 26, 1945
MAY 21	Behind Closed Doors	Columbia	F. 8012	62	A	5,756	Chester Morris, James Carter	Feb. 15, 1945
,,	Between Two Women	M-G-M	F. 8056	80	A	7,197	Lionel Barrymore, Van Johnson	Mar. 8, 1945
,,	*Flight from Folly	Warner	Br./Dr. 7995	94	A	8,463	Hugh Sinclair, Pat Kirkwood	Feb. 8, 1945
,,	Molly and Me	20th Century-Fox ...	F. 8199	78	A	6,895	Gracie Fields, Monty Woolley	April 19, 1945
,,	Raiders of the Border	Pathe	F. 7967	53	U	4,762	Johnny Mack Brown, Raymond Hatton	Feb. 1, 1945
,,	To-night and Every Night ...	Columbia	F. 8166	92	A	8,259	Rita Hayworth, Lee Bowman	Mar. 15, 1945
MAY 28	*For You Alone	Butcher's	Br./R. 8113	96	U	8,850	Lesley Brook, Jimmy Hanley	Mar. 8, 1945
,,	Lake Placid Serenade	British Lion-Republic ...	F. 8123	86	U	7,686	Vera Hruba Ralston, Eugene Pallette	Mar. 29, 1945
,,	Missing Juror, The	Columbia	F. 8083	65	A	5,860	Jim Bannon, Janis Carter	May 3, 1945
,,	Picture of Dorian Gray, The ...	M-G-M	F. 8194	110	A	9,888	George Sanders, Donna Reed	April 26, 1945
,,	*Place of One's Own, A	Eagle-Lion	Br./Dr. 8151	92	A	8,266	Margaret Lockwood, James Mason	Mar. 22, 1945
,,	Under the Clock	M-G-M	——	90	A	8,115	Judy Garland, Robert Walker	April 26, 1945

REISSUES

MAY 7	Barretts of Wimpole Street, The ...	M-G-M	F. 10,719	105	U	9,500	Norma Shearer, Charles Laughton	April 19, 1945
MAY 21	Sign of the Cross, The	Paramount	F. 8,378	107	A	9,630	Fredric March, Elissa Landi	Dec. 14, 1944

*A British Picture. †In Technicolor.

SUB-STANDARD SHOWS AND THEIR CONTROL

Bristol Fears Post-war Competition

THE organisation of independent exhibitors as a body within the C.E.A. was a suggestion made by Coun. George Rees at the last meeting of the Bristol branch. The control of sub-standard shows was discussed, and an application in respect of a camp kinema was refused. It was decided to adopt the recommendation of the General Council regarding V-Day. Coun. F. G. W. Chamberlain presided.

Before opening the business the chairman extended a welcome to W. Prodgers, who has returned to Bristol as A.B.C. Supervisor for the Western Area. He was some ten years ago a popular manager in the city.

COUN. GEORGE REES endorsed the chairman's remarks.

Reporting on General Council business, Mr. REES said a committee had been set up to deal with standard shows and their control.

It was a serious matter for exhibitors as these shows were growing.

The renters contended it was difficult to find out the owners of these 16-mm. films.

The CHAIRMAN thought that if the renters really wanted to stop these shows they could do so. What was going to happen when the camps had gone, and what was going to be done with all the copies they were using, who was going to use them in the future? The unfair part was that people running these shows could break all the regulations which exhibitors had to observe.

Mr. REES thought that the M. of I. rather lent itself to this sort of thing, and that a protest should be made to the Ministry regarding these free shows.

The CHAIRMAN said he thought the work of the Ministry was coming to an end; it was costing a lot of money and absorbing film stock. After the war there would be a lot of machines available and they might be got hold of by people who would go round the country giving shows.

Mr. REES said he did not think they could do much about it at the moment. He was satisfied that the committee set up had the matter well in hand.

The matter will come up again for discussion next month.

Closure on V-Day

Regarding V-Day arrangements, Mr. REES said in view of the remarks made by Mr. Churchill in Bristol a few days ago, he thought they had been rather premature in dealing with the matter.

The CHAIRMAN questioned whether it was wise on the part of the Government to announce the two days' holiday. It might have been better to have let the matter take its course.

A Bristol exhibitor said his instructions from his company was to close down at once when the announcement was made, no matter what time it came, but to open the next day.

E. BARTON PEEL said he intended to close on V-Day.

BERT RIEGO said people would celebrate in any case. He believed that there would be a certain amount of drunkenness, and that a lot of damage might be done to the kinemas. He thought it would be wiser to close.

The CHAIRMAN said on the other hand many people might not want to celebrate in that way, but they would not wish to stay at home, and would rather get away from the crowds and spend a couple of hours at the kinemas.

After some further discussion, it was agreed to accept the General Council's recommendation on the matter.

Independents Dissatisfied

Speaking on the Joint Committee, Mr. REES expressed the opinion that the least said about the bars situation the better.

He suggested that the independent exhibitors should be organised in a body within the C.E.A., in the same way that the managers had been organised, with the object of dealing with bars and other matters affecting the independents.

He pointed out that there was a feeling that the independent exhibitors were not getting a fair deal.

In reply to a question by E. S. Collins, the CHAIRMAN said he did not think anything could be done with the bars question while there was a shortage of films.

E. BARTON PEEL said that only the big kinemas were getting films in good condition, the rubbish was going to the smaller houses. It was going to kill the small man if the public when visiting a large kinema could see a film in good condition but when they went to a small theatre they had nothing but continual breaks and poor condition

Camp Application Refused

An application came before the meeting for a camp show at Doniford, near Watchet. Though within the two-mile limit, it was contended that the present entertainment accommodation was inadequate. 16-mm. films would be used

The application was opposed by E. BARTON PEEL, of the Conquest, Watchet, whose case was that his kinema had 500 seats and that except on holidays it was never full, and he could always find seats for anyone wanting accommodation, including troops. It was not true to say that his kinema seating was inadequate.

GEORGE GEES thought the application was not justified, and he moved that it should be refused. There was unanimous agreement and the application was turned down.

Charity Collections

An application by the Soldiers', Sailors' and Airmen's Families' Association for permission for vestibule collections was rejected.

It was decided to adhere to the previous decision of the branch refusing to permit collections for the N.F.S. Benevolent Fund.

S. W. SAVERY, branch secretary, announced that Bristol kinemas had collected for the Lord Mayor's Royal and Merchant Navies Fund over £3,314. For the Red Cross the collections reached £2,952. Five more kinemas had still to send in their collections.

It was decided to hold the next meeting of the branch on May 23.

Roll Film Still in Short Supply

In the House of Commons, Sir Ralph Glyn asked the President of the Board of Trade when photographic films of the type usually sold to the public would again be available.

Hugh Dalton said that owing to the heavy demands by the Services, only small quantities of film could as yet be released for civilian use, but he had made special arrangements whereby members of the Forces and their families could be photographed.

Harry Stanford put on a show recently at the Futurist, Birmingham, for the benefit of the electrical engineering societies in the Midlands.

Hedy Lamarr and George Brent in EXPERIMENT PERILOUS, RKO Radio's psychological mystery

Plan to Regulate Charity Applications

GLASGOW APPOINTS SUB-COMMITTEE

THE increasing number of applications for free screen time and for collections is causing such concern to Glasgow and West of Scotland exhibitors that it has been decided to establish a sub-committee to whom all such applications may be referred. James McBride presided, who also set forth the procedure to be adopted.

Several letters requesting permission to show films and take collections were presented by Mr. Turner.

After considerable discussion, it was agreed to recommend the showing of the St. Dunstan's film in connection with the Blinded Soldiers' Flag Day on May 26.

It was also recommended that kinemas show a lantern slide drawing attention to Glasgow Art Galleries and Museum's display of pictures belonging to the city of Glasgow on exhibition there.

That it be left to individual managers to take collections for Jock's Box,

That the Sections support the Executive's decision that no facilities be granted to show the "Cancer" film,

That individual managers use their discretion in taking collections for Lifeboat Day on Saturday, June 2.

RITSON BENNELL said he thought it important that, owing to the large number of requests to show slides and films and take collections, the section should appoint a committee to consider all such applications.

Shifting Responsibility

They had such a committee in Edinburgh, and it worked very well All requests to managers should be referred to this committee. It would save a lot of trouble having the committee deal with applications instead of each individual theatre.

Various members expressed support of Mr. Bennell's suggestion.

GEORGE SCOTT said that something must be done sooner or later to stop those repeated requests.

The CHAIRMAN said that as far as his company was concerned he would find it very difficult to abide by any decision of a committee.

Circuit Houses

DAVID A. STEWART said that no matter what decision the committee came to, he, like others, had to take his instructions from head office in London. The Trade had a high reputation for helping charities, and he did not think anything should be done to take away this reputation. Mr. Stewart explained that he wanted to make his position quite clear, that although the committee should decide otherwise, he after all had to take his instructions from London.

Mr. BENNELL said he was much in the same position as Mr. Stewart, but in many cases it would take the onus from the manager.

GEORGE SINGLETON viewed the position from the angle of the exhibitor. It was very difficult when certain people requested him to show a slide to say "No." It was a very useful thing, too, that exhibitors should let their patrons know of the various local activities.

Screen Time, but No Collections

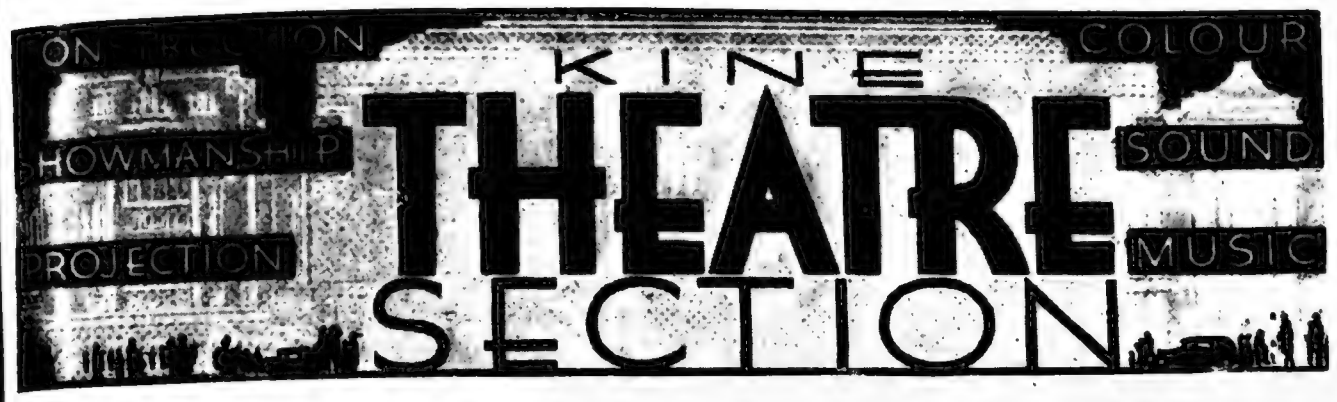
He had often various slides in his own theatres, but it was definitely against the principle of the company to permit collections, and he had always refused.

A suggestion was then made that Mr. Bennell's motion should also include Sunday opening, but this was turned down, and the motion was carried that the section appoint a committee.

All applications for films, slides and collections should be referred to this committee on and after July 1. The committee, which comprises J. McBride as chairman, James Wallace, H. J. Green, Ritson Bennell, G. F. Scott, George Green and Mr. Murray will cover Glasgow and the West of Scotland. Exhibitors outside Glasgow are recommended to forward the written applications, with or without their recommendations.

A Red Cross appeal film will be shown in all kinemas in Derby and district during the week commencing April 30. Collections will be taken.

A kinema to seat 800 is to be built in Castle Douglas, Scotland.



The Observation Window

A Recruiting Documentary

DUBBING v. SUBTITLING

THE film as a means of recruiting labour for industry is by way of being a new use of the documentary. This, however, is one of the prime reasons for the production of a documentary film of high quality which was screened in London to members of the cotton trade. It was made by Norman Cobb for National Screen Service, the sponsoring firm being Fothergill and Harvey, owners of model cotton mills in Lancashire. Its title is "Picking Up the Threads."

NATURALLY, in a film which has in mind the need to attract workers, the welfare side of the company's activities is given a prominent place, but aside from this the two-reeler provides an excellently arranged story of the intricate processes involved in modern cotton spinning, and its use in aiding export of cotton goods should be tremendous. I gather that a copy has already gone to South Africa.

IT is also a film which should sooner or later find its way into schools on 16-mm. stock. I can think of no better way of acquainting children with the details of this country's staple industries than by films produced as this is. The photography is excellent, the dialogue simple, and the quality of sound clear and well recorded.

COMPLAINTS are frequently coming in from commercial and Service kinemas on poor examination of films before despatch. One correspondent this week, an R.N. rating, declares that Royal Naval Film Corporation films have the appearance of never having been examined at all.

DUBBING or sub-titling? The question arises from a proposal in America to dub more films in Spanish for the Latin-American countries. The swing towards dubbing has behind it the desire to increase the intelligibility of the picture among illiterates in those countries who either cannot read or read too slowly to get the full effect of the sub-title.

THE contrary opinion is advanced by a Chilian lady journalist who has been spending six months in the States discussing the matter with film executives. She argues that sub-titles assist in teaching English, as the original spoken dialogue is translated by the Spanish printed word and English becomes a second language. But still this does not overcome the problem of semi-illiteracy.

A COMPLAINT comes from Devonshire that industry flashes are so tightly wound that they cause some difficulty in unspooling to join up with newsreels or other films. I don't know if this is an exaggeration or if some zealous person in the despatch room is overdoing his job.

THERE appears to be an awakening on the part of exhibitors to the need of linking up with educational bodies in providing training for entrants into film projection employment. Recently Sussex launched the first ex-Service training scheme, and this week comes news of the launching of a scheme of junior projectionist training classes in the Notts and Derby area. In other districts where classes have been provided, successful winter sessions have just terminated, frequently with a high percentage of students reaching a satisfactory pass standard.

REX HARTLEY, G.E.C. studio representative, is back on his studio visits after his illness, and hopes within the next six weeks or so to meet all his old friends. He is, however, only permitted so far to work at half speed, and is usually only able to work during mornings. By early June he hopes to be in full strength.

J. BENSON.

PROCEDURE FOR EXTENSION OF PATENTS

Recommendations of Departmental Committee

TECHNICIANS who have taken out patents for kinematographic processes will be interested to learn of the modifications in procedure for applying for extension of the term of patents recommended in the first interim report of the Patent Committee appointed by the Board of Trade.

Under the existing procedure, the main provisions of which were enacted following the war 1914-18, a patentee who desires to obtain an extension of his patent is required to make application by way of originating summons to the High Court. The cost of this procedure has proved to be an undue burden upon patentees, and inquiries made by the Committee indicates that the cost of obtaining an extension, even in the most simple type of case, varies from £150 to £200. Costs of this nature appear to be inseparable from the present High Court procedure where the patentee is required to be represented by counsel and also to bear the cost incidental to like representation of the Comptroller of Patents, who appears as custodian of the public interest in matters affecting patents.

A Cheaper Method

The Committee, after considering the various proposals submitted to them, recommends, with two dissentients, that the Comptroller of Patents should be given power to deal with and decide applications for extension of terms of patents himself in cases where the patentee as such has suffered loss or damage as a consequence of war.

It is not, however, proposed to deprive patentees of their existing right to make application to the High Court if they prefer to do so.

Provision for an appeal from a decision of the Comptroller is also recommended.

The Committee advocates a revised procedure under which a patentee should make application upon a form to be prescribed for the purpose, and bearing a stamp fee of £3, and that the application should be supported by a statutory declaration setting out the facts upon which the patentee relies. If the Comptroller is satisfied with the case presented to him by this means, and there is no opposition by third parties, he would make an Order extending the term of the patent for a period which, in his opinion, would compensate for the loss sustained by the patentee. In such cases the patentee would only be faced with the cost of the stamp fee of £3 and the cost incidental to the preparation of his statutory declaration.

When Objection is Raised

In cases where the Comptroller raised objection to the application and a hearing became necessary, the patentee would not be required to employ counsel to represent him, as at present, since both patent agents and solicitors have the right of audience in all proceedings before the Comptroller.

The Committee points out that the additional jurisdiction proposed to be conferred upon the Comptroller does not appear to be in excess of many of the other judicial functions already discharged by him in the exercise of his office; neither is the principle of allowing an applicant the option of applying either to the Comptroller or to the Court a novel feature of the Acts.

The Committee stresses the urgency of early legislation as patents are lapsing daily and patentees who have been prevented from working their patents by war restrictions will wish to resume working under extended patent protection in the future.

Two of the ten members of the Committee dissent from the proposal to invest the Comptroller with power to deal with applications for extension of term of patents and they recommend that the Masters of the Chancery Division of the Supreme Court should be instructed to decide all applications in which there was no serious doubt or difficulty in determining whether an extension should be granted and, if so, the period of extension to be allowed.

Note.—Copies of the Report (Cmd. 6618) can be obtained, price 1d., through any bookseller or newsagent or direct from H.M. Stationery Office, Kingsway, London, W.C.2.

POOL CARBONS

The "KINE." Company of Showmen's

SHOWMANSHIP CONTEST

Edited by "THE SHOWMAN"

SHOWMEN all over the country will be interested in the announcement on page 3 of to-day's KINE. that our yearly showmanship competition is to be revived immediately.

The decision has been taken despite the clerical difficulties involved, because it is felt that with the approaching end of the war in Europe, there will be more urgent need than ever for well-presented showmanship throughout the exhibiting industry. And, from experience, we know that the KINE. competitions of years gone by did more to stimulate original exploitation than anything else.

Every month £5 will be awarded for the best piece of showmanship, and at the end of the first twelve months the Champion Showman will receive—we hope—the KINE. Showmanship Shield for the most *consistently* good work of the period. If this cannot be made under existing conditions a comparable prize will be awarded instead.

It is likely that other prizes will be awarded in connection with the competition. There may be a specialised section dealing with the exploitation of British films, but details of these extra prizes will be announced in the next few weeks.

Meanwhile, here are some points to showmen.

Study these rules carefully and you will save yourself a lot of bother in the next twelve months.

The competition is open to all members of the KINE. Company of Showmen, and any details they submit to the showmanship pages of this paper in the ordinary way will automatically be considered as entries for the competitions.

Any manager can become a member by getting his name mentioned six times within one year in the showmanship pages. Once a man is qualified he receives a certificate which gives him a year's membership. At the end of a year he lapses unless he has had six mentions during the time he was holding the certificate.

So, in practice, to show you are a real live showman you should have six mentions a year in the KINE. It *can* be done!

Showmen who already hold an up-to-date certificate can go ahead competing in the ordinary way.

Newcomers can set about getting six mentions, and after the sixth they must claim their certificate. In these days of shortage of staff it is up to them to make the claim.

Showmen with less than six mentions in the last twelve months can claim membership as soon as they have completed their six. So if you have been in the KINE., say, three times since last summer it is up to you to get three more mentions in a hurry.

★

Here are two important rules.

(1) All material submitted to the KINE. is automatically entered for its appropriate competitions. This means that a man who wins a monthly prize may find that his entry has carried on and helped him towards winning the final shield for consistent showmanship. But no entry will count for the competitions until the showman has qualified by getting his six mentions and his certificate in the first place.

(2) Entries for other competitions are perfectly permissible. This means that the manager of a circuit kinema who sends in an entry for some renter's or head office exploitation competition can send it in also to the KINE.

In a case of that sort originality in the handling of the H.O. suggestion will naturally count more than the basic ideas.

Very well, these are the rough rules. Remember that my decision as the Showman must be accepted as final.

And here is a tip: in these days when we are all overworked try and keep individual entries as brief as possible. It saves time all round.

Now the stage is clear and the rest is up to you managers. The show starts in June, and the first monthly prize will be awarded in July. If you are a member of the Company of Showmen you can start thinking out your ideas now.

If you are not a member make a start by submitting material in the hope of getting your name mentioned six times and thus qualifying to the inner circle of certificate holders.

THE ODEON PECKHAM BROADWAY PRESENTS
Deanna DURBIN
in CAN'T HELP SINGING
HER FIRST Technicolor TRIUMPH
MONDAY APRIL 16 6 DAYS

Bold display to interest record collectors, devised by J. Draycourt Simpson, at the Bristol Odeon, and (left) attractive cut-out for CAN'T HELP SINGING (G.F.D.), put up by H. W. Dixon of the Peckham Odeon

WHAT is the difference between an obvious stunt and a *good* showmanship stunt? Originality!

An example came this week from W. Browne, of the Hastings Ritz. A number of managers have been putting on stunts for "Western Approaches" (British-Lion), and most of the stunts have been centred around a Sea Cadet parade.

All very well—it attracts attention.

But when Mr. Browne put fishermen on his stage in a typical setting to sing sea shanties—it was originality. It was an improvement on the obvious.

But originality is no good without the correct application of the idea.

If John Bee had made use of the steam boat at Worcester to advertise "Madonna of the Seven Moons" on an ordinary day, the scheme, although original, would have had only a little effect. No, he chose the Easter Bank Holiday—when crowds would take their meals to the river bank.

That's this week's tip. Strive to be original; and learn how to apply your ideas to the best advantage!

★

Talent Contests

IT is always good news to the showman when a renter and major circuit co-operate over exploitation. I understand that RKO-Radio and G.-B. are getting together to run a Dinah Shore talent contest for International's Technicolor film, "Belle of the Yukon."

The competition will be staged at sixty theatres. The companies are launching the scheme with a lot of publicity, using the maximum newspaper space available and the largest number of posters permitted by the paper regulations for preliminary announcements.

Through her broadcasts to this country, her recent British trip, the sale of gramophone records and her success in Goldwyn's "Up in Arms," Dinah Shore has become one of the most successful vocalists of recent times. It is expected this contest will attract many hundreds of entries from all parts of the country.

Special prizes are being offered to the winners.

Fox Publicity

THIS might be of help to you. 20th-Fox have arranged with the National Savings Committee for the issue of a special poster to tie-up with the Technicolor musical, "Something for the Boys." It starts its general release on April 30.

The great advantage of these posters is that they can be used in addition to the normal ten to which kinemas are at present restricted.

There is no limit!

Moreover, they can be over-printed with the name of the theatre.

The posters can be obtained from all 20th-Fox branches, *free of charge.*

They Came to a Kinema

BELIEVING that normal publicity with stereotyped stunts would have been useless to reach people who ignore the usual "ballyhoo," A. M. Crabbe, of the Corona, Crosby, set out to convince the people in his district that "They Came to a City" (Ealing) is a film with a special appeal.

He persuaded the local co-operative society to recommend the film in their staff circular and in their Guild Bulletin; six clergymen announced the film from their pulpits and one of them preached the sermon on it; the Director of Education asked all headmasters to advise their staff and senior pupils to see the film; the local Fabian Society and branches of the Townswomen's Guild were circularised; a framed art display was made in the local Carnegie Library; and there were tie-ups with a lending library and bookshop.

In addition, Mr. Crabbe received an invitation to the local Rotary Club, where he was given the opportunity of stressing the importance of the film's theme of self-sacrifice and co-operation to the Rotary movement.

Result: Takings for the four days were 33 per cent. up on the average. That's good. It shows that Mr. Crabbe set about his publicity from the right angle.

Director Helps

PHIL RIDLER put over a widespread campaign for "Madonna of the Seven Moons" (Eagle-Lion) at the New Victoria, Bradford, the highlight of which was a personal appearance by Arthur Crabtree, director of the film.

Mr. Ridler found that Mr. Crabtree had at one time been employed by a firm of local engineers, with the result that he was given co-operation for advertising the film in those workshops.

Mr. Crabtree had been a member of the Bradford Photographic Society, which resulted in further tie-ups. Other societies and organisations co-operated and the Press gave more space to "Madonna" than to any other film since the beginning of the war. Double- and treble-column photographs were published.

Plane Factory

REMEMBER the stunt at Liverpool when a Flying Fortress was christened? Well, this week there is an improvement on that stunt—a 'plane has been built in a kinema foyer instead of a factory!

At the Gaumont, Coventry, Hugh Deacon got Air Commodore F. Whittle, the inventor of jet propulsion, to co-operate in the publicity for "Sons of the Air" (G.F.D.).

A bomber was assembled in the foyer of a theatre. Mr. Deacon arranged for the component parts of an "Auster V" to be brought from the assembly factory to the theatre and the workers assembled the 'plane in the vestibule.

This week the 'plane was on active service in Holland!

The poster (left) can be obtained in any quantity, free of charge from 20-Fox, (and below) a display by H. M. Forrester at the Alfreton Odeon for IRISH EYES ARE SMILING (20-Fox)

Cut-outs of shamrock leaves were displayed, bearing the titles of musical numbers in the film and also star names. There were, too, good cut-outs of June Haver—very neat these.

The finishing touch was provided by two music stands holding sheet music from the film.

Remember showmen—if your idea is not original, it can at least be carried out to the best of your ability.

Breaking Records

DO you want to break a record? Most managers do; but it can only be done by good showmanship, and, of course, a good film.

L. Stanley Hodnett, of the Gaumont Palace, Middlesbrough, is full of enthusiasm this week over the record he has just broken with "Madonna of the Seven Moons" (Eagle-Lion). A photograph he sends me certainly shows unusually large queues.

Foyer posters for the film were out of the ordinary. For example, he ran a competition for a 100-word letter essay on "What should a husband do whose wife is a victim of schizophrenia?" This tied-up with "See what really happens in 'Madonna of the Seven Moons.'"

Outside publicity took the form of a window display. This incorporated the gown worn by Phyllis Calvert in the film. It was admirably displayed, together with some current fashions.

Not Original

ALTHOUGH the idea is not original—that is what H. M. Forrester, of the Odeon, Alfreton, tells me about his display for "Irish Eyes Are Smiling" (20th-Fox). Well, it's good to find a showman who does not want to take credit for other people's ideas.

If the idea was not original, it was neatly carried out.

Beauty or Brawn?

BEAUTY contests are not uncommon at kinemas, but I have yet to hear of a competition in which men could show their prowess—shall we say a trial of strength? Perhaps the nearest to this was the presentation of a strong man as an attraction in connection with an appeal for funds for the N.F.S.

This took place when A. V. Ross Hancock (now managing the Twickenham Regal) was in charge of the Bridlington Regal (A.B.C.).

Bridlington was at the time entertaining detachments of Allied troops, and a Czech soldier, Emil Koroscenko, walked into Mr. Hancock's office one day, announced himself as an international strong man, and said he would like to do something for the N.F.S. fund.

Mr. Hancock needed no second asking and the Czech duly did his act on the stage and snapped chains round his chest in seven seconds—under the record time! He bit through 6-in. nails, bent pennies with his finger and thumb, let six firemen swing on a steel bar held in his teeth, wound cold-steel bars round his wrists with one hand and lifted five men in one hand. An astonishing performance which I should like to have seen.

Anyway, it is a good example of why showmen should never let opportunities pass them by.

Seamen Actors

HERE is an original idea. It was put over by W. Browne, of the Ritz (A.B.C.), Hastings, for "Western Approaches" (British Lion).

Fishermen of the Old Town put on a stage show prior to the film. Over a dozen of them appeared in their sea clothes and the stage was furnished with fishing-nets, buoys, ropes, buckets, lamps and a steering gear.

The men—members of the Winkle Club—sang sea shanties. Their performance was warmly applauded.

Such a scheme is better, in my opinion, than the customary Sea Cadet parade or the notable's address. It creates atmosphere—the right atmosphere.

Steamer Tie-up

NEW ideas are always wanted for publicity of all kinds—especially kinema publicity. This is what was done for "Madonna of the Seven Moons" (Eagle-Lion) at Worcester. John Bee, of the Gaumont Palace, and Euan Lloyd,

STURGEON-ACME
PROJECTOR ARC LAMPS
with Automatic Feed.
The arc lamp you will eventually install.
A.C. INDUCTOR SETS

Manufactured and distributed by
CINESALES LIMITED
49, FRITH STREET, LONDON, W.1
Telephone: GERrard 5457

MIRROR PROTECTORS
For practically all makes of Arc Lamps
12" to 14" ... 31/6 each
8" to 10" ... 22/6 each
With our Protectors, Mirrors last three times as long
COWAN MIRROR PROTECTOR CO. LTD.
49, FRITH STREET, LONDON, W.1.
Telephone: Gerrard 5457

Let's See
DISPLAY CABINETS
INTERNALITE SIGNS
ELECTRIC CLOCKS
STRIPLITES for above in stock—delivery by return
221 mm. and 284 mm. lengths.
ALSO
ELECTRIC LAMPS in all wattages for every lighting purpose.
Clear — Pearl — Colour-sprayed.
THE PROVINCIAL CINEMATOGRAPH TRADING CO.
17, Wellington Street, Leeds 1.
Telephone: Leeds 26692. Telegrams: Elecord, Leeds.

PATERSONS
(GLASGOW) LIMITED
THEATRE FURNISHERS
REPAIRS
STOCKS OF MATERIALS STILL AVAILABLE
ESTIMATES
79 HOWARD ST. GLASGOW, C.1
CENTRAL 5269

The Showman On

PROGRAMME BUILDING : PHOTO ENLARGEMENTS : STAFF ARTISTS

of Eagle-Lion, obtained the town's largest river steamer on Easter Monday, first day of the boating season, and re-christened it "Madonna of the Seven Moons."

The banks were crowded with thousands of holiday-makers, and this valuable publicity caught the eyes of all on this busy day. The boat retained its title for the run of the film and was part of a campaign which helped to break all records for this hall.

Dictator

HITLER—if not good news, certainly makes news for the popular Press. The problem of whether he is dead or alive is still holding the public's interest.

When patrons saw a life-size figure of the Dictator, with hand poised in salute, at the Alexandra, Coventry, their interest was naturally aroused. G. Dodwell had devised a display featuring the model to exploit Chaplin's film, "The Great Dictator" (U.A.). A staff artist, W. Parkingson, was responsible for adding the life-like touches to the figure.

Alma Material

FROM S. Dove, manager of the Alma (A.B.C.), Luton, comes news of his success with a talent contest, part of his campaign for the 20th-Fox's "Irish Eyes are Smiling." It was his first big effort since he took over the theatre at the end of February.

The idea appealed to Luton's industrial population and brought in a lot of competitors to try to win the Savings Certificates, offered by the management, and the consolation prizes given by a factory owner. Resident organist Ray Morton accompanied the performers, and chief projectionist Cyril Barfoot provided artistic lighting effects. Total cost was less than £5, but the results were worth much more.

Mr. Dove, whose own talent as a song-writer was hitherto unknown to me, took the opportunity to try out, with the aid of Alan Cole, a local tenor, a song called "The Day You Were Born," which he wrote while on active service in 1942 on the occasion of the birth of his daughter. Reception was enthusiastic.

Red Cross Bunce

HOW to raise money for a deserving cause was demonstrated by A. L. W. Tolliday, manager of the Edgware Ritz (A.B.C.). He enlisted the assistance of a number of civic leaders and the heads of the nursing services for a drive for the Red Cross Prisoners of War Fund.

He was also helped by house manager H. Corbishley and converted the circle lounge into a miniature hospital ward with two beds, in one of which was a wounded soldier receiving attention from a pretty nurse, the two figures being models borrowed from a nearby shop. All the appurtenances of a clinic —thermometers, charts and instruments —were displayed.

The Mayor opened the drive at the beginning of the week with an appeal from the stage.

Mr. Tolliday organised a competition. This raised £224. The total collected during the drive exceeded £900, an excellent result on which all concerned deserve commendation.

Lively Steps

STAIRS leading to the circle foyer of the Weston-super-Mare Odeon were made to look very lively by Ken Rowland, for RKO-Radio's "Step Lively."

On the highly polished beam the film title was painted, and at either side were large paintings of chorus girls and "stars," in which were painted the heads of the stars in the film.

I liked manager Rowland's poster advertising the Odeon Spring attractions. It showed Cupid (with top hat and cane) shooting his arrows through letters, each bearing a colourful stamp and, in place of the address, the title of forthcoming films.

Programme Building

PROGRAMME building is a matter often beyond the scope of the manager, particularly those working for the circuits.

But there are two tendencies in modern programme building which, I think, need careful observation.

On the one hand, there is the programme which runs so long that the house has to be opened earlier than usual and there is no time for a proper break between performances.

On the other, there is the time-table which is so loosely made up with real entertainment that gaps have to be filled with slides advertising films which are not always entertaining, or unrelieved non-sync interludes.

The ideal, of course, is the bill which satisfies patrons without tiring them, and leaves adequate time for short lights-up intervals to enable people to leave or find their seats.

Staff Artists

MANY times in the past weeks I have emphasised the value of searching out all kinds of talent from your staff. O. S. Bishop, of the St. Albans Odeon, is blessed with two clever artists.

I liked the colourful design for "Since You Went Away" (U.A.). It was from an idea by Assistant Manager T. Phillips, executed in many shades of poster paint by J. Hill, the "chief." It incorporated seven photographs of the leading players around a title design and made prominent mention of David O. Selznick's past film successes.

R. H. Weymouth, of the Gaumont, Chelsea, used this material for a window display for SINCE YOU WENT AWAY (U.A.), and left, a topical design by J. A. Campbell, of the Odeon, Bury, for his forthcoming attractions.

Bold Cut-outs

A NEAT and stylish cut-out display was devised by C. A. Tooth, of the Capitol (Odeon), St. Albans, for "Wilson" (20th-Fox).

Two large easels were made with plain firm covering. Large cut-out letters, forming the title, were nailed to this base. They overlapped the easel at the top and were deliberately crooked —similar to the KINE. renter's ad. Other cut-out letters accentuated that the film was in colour and gave the times of performances. A set of eight stills helped to balance the display, which was put up in front of the entrance before the kinema opened and stood in the vestibule during the preceding week's performances.

Rainbow Effect

QUITE a neat foyer display was made at the Odeon, Gateshead, by A. J. Burl for Paramount's "Rainbow Island."

A tropical island cut-out was set up in an ornate proscenium against a black background. A cut-out rainbow stretched from side to side, looking particularly colourful when illuminated.

Cut-out stars attached to the back-drop bore the star names and a poster below the display carried the title of the film.

Showmanship Flashes

COLOURED lights (red, white and blue) were arranged around a display of flags and canvas posters by Norman R. Buckman, of the Austral Cinema, Harpenden, as a foyer display for "Western Approaches" (British Lion). He also had the Sea Cadets on parade.

For "Song of the Open Road" (U.A.), B. C. Smith, of the Empire (Alfreton) had showcards displayed in the cycle store window.

By making use of the local Sea Cadets to exploit "Western Approaches" (British Lion), Ron Sleet, manager of the Regent (A.B.C.), Norwich, collected £290 for the King George Fund.

For "Frenchman's Creek" (Paramount), Clifford Gwilliam, of the Exeter Odeon, secured a number of shop-window displays. Another form of publicity was an exhibition of model galleons in the kinema foyer.

Another successful "Together Again" (Columbia) special performance, this time for wounded soldiers, was put over by W. J. Halls-Brooks, at the Gaumont Palace, Plymouth.

Laurel Publicity Ltd.

TO

CINEMA PROPRIETORS

Let us have your Screen Rights for

ADVERTISING

in any part of the Country

GOOD PRICES PAID

8, Princes Street, Hanover Square

LONDON, W.1

Phone: MAYfair 4750 & 4745

STABLEFORD All-Metal

FINEST LIGHT and SOUND **SCREENS**

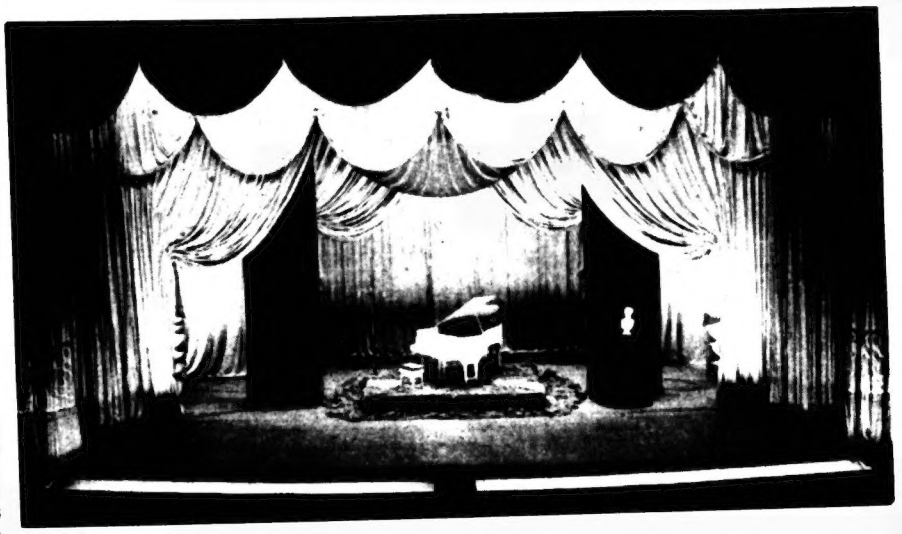
See and hear it at the Empire, Leicester Sq., the Odeon Theatre and the Leicester Sq. Th., W.C.2

STABLEFORD ALL-METAL SCREENS LIMITED

1, STEBBING ST., LONDON, W.11

'Phone: Park 7682

A PAGE FOR MUSICIANS AND KINE ORGANISTS



"Ghost" piano effect staged by organist Rudy Lewis at the Kilburn State, for his SONG TO REMEMBER (Columbia) prelude

FOR Columbia's "Song to Remember," general manager Maurice Cheepen, of the Kilburn State, staged both an advance advertising scena the week before play date and an unusual musical presentation to precede the film.

The week before the run three soloists gave a musical interlude in cameo form behind the sound screen, through which they were visible as a "vision." Terence Casey, guest organist, opened the scena by playing Chopin's famous "Polonaise." Then L./Cpl. Lew Rennie gave a violin interpretation of the "Etude," which was followed by a vocal rendering by Adele Nigel of "So Deep is the Night."

Mr. Cheepen also had a useful vestibule display in connection with this film. He managed to borrow from Broadwood's a grand piano that had been used by Chopin and placed this in a suitably draped recess, where daily recitals were given on it by organist Casey. A life-size coloured cut-out of Merle Oberon standing nearby added the right touch of showmanship, and tinted lighting completed a fine effect.

The instrument, of course, is priceless, and I am told that, although capable of giving fine renderings at the hands of a competent musician, it had to be tuned after every performance and was so sensitive that even a change of temperature affected it. This is not to be wondered at with so old a piano.

★

Interlude: "The Spirit of Chopin"

MR. CHEEPEN'S ingenious prelude to the film itself was exactly what was suggested in these columns a couple of weeks ago and was planned before the notes appeared.

As the tabs parted to reveal a blacked-out stage, a woman's voice said: "The spirit of Chopin." A pin-spot picked out a 2-ft. bust of the great composer standing on a dark-draped pedestal at one side. Resident organist Rudy Lewis, seated at the pit-console, struck the opening bars of his Chopin selection. Instantly the keys of a grand piano placed centrally on the stage were illuminated. As this piano is linked to the organ console, the moving keys gave the impression that the ghost of Chopin was there playing his immortal compositions.

Lewis's selection included the "Second Scherzo," "Prelude No. 7," "Minute Waltz," "Nocturne in E flat," and "Etude."

Each tune was introduced by a commentary spoken through a concealed microphone by Miss Norris, secretary to divisional publicity manager Clarence E. Hurst. Her concluding line: "The spirit of Chopin lives on, but he has given us for all time a Song to Remember," was carefully timed to fit in with the beginning of the film on the screen, and the whole presentation, lasting some six minutes, won warm applause from a delighted audience.

Some may say that this kind of thing does not stimulate business!

I am glad to say that Mr. Cheepen's ingenious and showmanly idea, admirably carried out by all concerned, led to excellent box-office returns.

★

Getting the Right Colour and Tone

FOR those who are not born or trained music-lovers there is nothing more boring than to sit through a performance (whether by a soloist or an orchestra) of music which is above their level of appreciation. Without something to look at as well as listen to, the average person is apt to lose interest and grow fidgety.

It is no doubt for that reason that organ manufacturers introduced the illuminated console.

While all will agree that a mixture of sound and colour can be very pleasing, I often feel, when watching a kinema organist playing that this idea has not been fully realised.

Ideally, the musician should have control of the light-changes as well as of the keyboard, pedals and stops, so that he (or she) can match the colours to the melodies he selects.

I doubt whether this perfection will be reached.

MUSICAL SUGGESTIONS FOR MAY 21 RELEASES

BEHIND CLOSED DOORS (Columbia)

CERT. A. Length 5,756 ft. Reg. No. F.8012. Reviewed in KINE. February 15.
STARS.—Chester Morris, Janis Carter.
ATMOSPHERE.—Comedy-crime drama in big city. Little love interest.
ORGAN.—"Dance of the Hours" (Ponchielli).
NON-SYNC.—As organ, the second part, recorded by Boston Promenade Orchestra on H.M.V. C.2812.

BETWEEN TWO WOMEN (M-G-M)

CERT. A. Length 7,197 ft. Reg. No. F.8056. Reviewed in KINE. March 8, 1945.
STARS.—Lionel Barrymore, Van Johnson.
ATMOSPHERE.—Hospital romance.
ORGAN.—"Intermezzo" from "Cavalleria Rusticana" (Mascagni).
NON-SYNC.—As organ, recorded by London Symphony Orchestra on H.M.V. C.2292.

FLIGHT FROM FOLLY (Warner)

CERT. A. Length 8,463 ft. Reg. No. Br./Dr.7995. Reviewed in KINE. February 8, 1945.
STARS.—Hugh Sinclair, Pat Kirkwood.
ATMOSPHERE.—Musical frolic. Composer, drink, cure, theme.
ORGAN.—"Lady Be Good" (Gershwin).
NON-SYNC.—"Night Ride," by E. Carroll and a "Swingphonic Orchestra," on Parlophone R.2464.

MOLLY AND ME (20th Century-Fox)

CERT. A. Length 6895 ft. Reg. No. ——. Reviewed in KINE. April 19, 1945.
STARS.—Gracie Fields, Monty Woolley.
ATMOSPHERE.—Sentimental comedy.
ORGAN.—"Serenade" (Schubert).
NON-SYNC.—"Tuesday Serenade" (Stanford Robinson), recorded by Albert Sandler and Orchestra on Columbia D.X.1174.

TO-NIGHT AND EVERY NIGHT (Columbia)

CERT. A. Length 8,259 ft. Reg. No. F.8166. Reviewed in KINE. March 15, 1945.
STARS.—Rita Hayworth, Lee Bowman.
ATMOSPHERE.—Dramatic comedy, backstage London night life.
ORGAN.—"London Suite" (Coates), in particular, the Tarantelle, "Covent Garden."
NON-SYNC.—As organ, recorded on Columbia D.X.470.

MORGAN'S SLIDES LTD.
still at
309, Gray's Inn Rd., London,
'Phone: TERminus 2536/7. W.C.1.
IF addresses are ready —IF

DUNLOP
MAKERS OF HISTORY IN RUBBER

... also Makers of History in COMFORT!

The war period has proved our claim that Dunlopillo is supremely comfortable, definitely hygienic, trouble free and long lasting. *(Present production is limited to a few lines essential to the war effort.)*

DUNLOPILLO
LATEX FOAM
DUNLOP RUBBER COMPANY LIMITED, CAMBRIDGE STREET, MANCHESTER
45/DP/8a

FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
			LONDON.			
Thur., May 3	11 a.m.	Studio One	A Song for Miss Julie	British Lion	Shirley Ross	—
,, ,, 3	10.30 a.m.	Own Theatre	She's a Sweetheart	Columbia	———	—
,, ,, 3	3 p.m.	Own Theatre	Dancing in Manhattan	Columbia	———	—
Fri., ,, 4	11 a.m.	Studio One	Silent Partner	British Lion	William Terry	—
,, ,, 4	10.30 a.m.	Own Theatre	Eadie Was a Lady	Columbia	———	—
,, ,, 4	10.30 a.m. & 2.30 p.m.	Private Theatre	Incendiary Blonde	Paramount	Betty Hutton	—
Tues., ,, 8	2.30 p.m.	Palace Theatre	I Live in Grosvenor Square	Pathe	———	—
,, ,, 8	10.30 a.m.	Private Theatre	29, Acacia Avenue	Columbia	———	—
Wed., ,, 9	2.30 p.m.	G.B. (Small) Th.	Alibi	Renown	James Mason	—
,, ,, 9	10.30 a.m. & 2.30 p.m.	Private Theatre	Salty O'Rourke	Paramount	Alan Ladd	—
			BIRMINGHAM.			
Mon., ,, 7	10.15 a.m.	Forum	David Copperfield	M-G-M	W. C. Fields	—
Tues., ,, 8	10.30 a.m.	Scala	Tahiti Nights	Columbia	Jinx Falkenburg	A
,, ,, 8	10.15 a.m.	Forum	Mr. Skeffington	Warner	Bette Davis	A
,, ,, 8	10.45 a.m.	Futurist	A Song for Miss Julie	British Lion	Shirley Ross	—
Wed., ,, 9	10.30 a.m.	Futurist	Sergeant Mike	Columbia	Larry Parks	—
,, ,, 9	10.30 a.m.	Forum	Conflict	Warner	Humphrey Bogart	A
,, ,, 9	10.45 a.m.	Scala	Silent Partner	British Lion	William Henry	—
,, ,, 9	10.30 a.m.	Odeon	The Princess and the Pirate	RKO-Radio	Bob Hope	A
Thur., ,, 10	10.30 a.m.	Scala	Here Come the Co-Eds.	G.F.D.	Abbot and Costello	—
Fri., ,, 11	10.30 a.m.	Scala	Meet Miss Bobby Socks	Columbia	ob Crosby	—
,, ,, 11	10.15 a.m.	Forum	Objective, Burma	Warner	Errol Flynn	A
			CARDIFF.			
Tues., May 8	10.45 a.m.	Park Hall	Let's Go Steady	Columbia	Pat Parrish	—
,, ,, 8	10.30 a.m.	Olympia	Objective Burma	Warner	Errol Flynn	A
,, ,, 8	10.45 a.m.	Odeon	The Great Flamarion	British Lion	Eric Von Stroheim	A
Wed., ,, 9	10.45 a.m.	Park Hall	Tahiti Nights	Columbia	Jinx Falkenburg	A
,, ,, 9	10.30 a.m.	Olympia	Earl Carroll Vanities	British Lion	Dennis O'Keefe	—
,, ,, 9	10.45 a.m.	Capitol	Rationing	M-G-M	Wallace Beery	—
,, ,, 9	10.30 a.m.	Odeon	The Princess and the Pirate	RKO-Radio	Bob Hope	A
Thur., ,, 10	10.45 a.m.	Olympia	A Song for Miss Julie	British Lion	Shirley Ross	—
Fri., ,, 11	10.45 a.m'	Park Hall	Sergeant Mike	Columbia	Larry Parks	—
,, ,, 11	10.45 a.m.	Olympia	The Jade Mask	Ealing	Sidney Toler	—
,, ,, 11	10.45 a.m.	Odeon	Alibi	Renown	James Mason	—
			GLASGOW.			
Tues., May 8	10.45 a.m.	Playhouse	The Great Flamarion	British Lion	Eric Von Stroheim	A
,, ,, 8	10.40 a.m.	Cosmo	The Jade Mask	Ealing	Sidney Toler	A
Wed., ,, 9	10.30 a.m.	Regal	Earl Carroll Vanities	British Lion	Dennis O'Keefe	—
,, ,, 9	10.45 a.m.	La Scala	Rationing	M-G-M	Wallace Beery	—
,, ,, 9	10.30 a.m.	Odeon	The Princess and the Pirate	RKO-Radio	Bob Hope	A
Thur., ,, 10	11 a.m. & 2.30 p.m.	Own Theatre	Thunderhead	20th Century-Fox	Roddy McDowall	—
,, ,, 10	10.45 a.m.	Regal	A Song for Miss Julie	British Lion	Shirley Ross	—
Fri., ,, 11	10.45 a.m.	Regal	Silent Partner	British Lion	William Terry	—
			LEEDS.			
Tues., May 8	10.45 a.m.	Tower	Sergeant Mike	Columbia	Larry Parks	—
,, ,, 8	10.30 a.m.	Ritz	Bring On the Girls	Paramount	Veronica Lake	—
Wed., ,, 9	10.45 a.m.	Tower	Meet Miss Bobby Socks	Columbia	Bob Crosby	A
,, ,, 9	10.30 a.m.	Tatler	The Jade Mask	Ealing	Sidney Toler	A
,, ,, 9	10.30 a.m.	Odeon	The Princess and the Pirate	RKO-Radio	Bob Hope	A
Thur., ,, 10	10.45 a.m.	Tower	A Song for Miss Julie	British Lion	Shirley Ross	—
Fri., ,, 11	10.45 a.m.	Tower	Here Come the Co-Eds	G.F.D.	Abbott and Costello	—
			LIVERPOOL.			
Tues., May 8	10.45 a.m.	Scala	Meet Miss Bobby Socks	Columbia	Bob Crosby	A
,, ,, 8	10.30 a.m.	Forum	Objective Burma	Warner	Errol Flynn	A
,, ,, 8	10.45 a.m.	Majestic	A Song for Miss Julie	British Lion	Shirley Ross	—
,, ,, 8	10.45 a.m.	Palais de Luxe	The Jade Mask	Ealing	Sidney Toler	—
Wed., ,, 9	10.45 a.m.	Majestic	Silent Partner	British Lion	William Terry	—
,, ,, 9	10.30 a.m.	Odeon	The Princess and the Pirate	RKO-Radio	Bob Hope	A
			MANCHESTER.			
Tues., May 8	10.45 a.m.	Market Street	I've Got a Horse	Renown	Sandy Powell	—
,, ,, 8	10.45 a.m.	Gaiety	Silent Partner	British Lion	William Terry	—
,, ,, 8	10.45 a.m.	Theatre Royal	Thunderhead	20th Century-Fox	Roddy McDowall	—
Wed., ,, 9	10.45 a.m.	Gaiety	Rationing	M-G-M	Wallace Beery	—
,, ,, 9	10.30 a.m.	Odeon	The Princess and the Pirate	RKO-Radio	Bob Hope	A
Fri., ,, 11	10.45 a.m.	Market Street	No Parking	Renown	Gordon Harker	—
,, ,, 11	10.45 a.m.	Theatre Royal	The Jade Mask	Ealing	Sidney Toler	—
,, ,, 11	10.45 a.m.	Gaiety	Raffles and Going Wye Way	New Realm	———	—
			NEWCASTLE.			
Tues., May 8	10.45 a.m.	Essoldo	Let's Go Steady	Columbia	Pat Parrish	—
Wed., ,, 9	10.45 a.m.	Essoldo	Tahiti Nights	Columbia	Jinx Falkenburg	A
,, ,, 9	10.45 a.m.	Stoll	The Jade Mask	Ealing	Sidney Toler	A
,, ,, 9	10.30 a.m.	Odeon	The Princess and the Pirate	RKO-Radio	Bob Hope	A
Thur., ,, 10	10.45 a.m.	Essoldo	Sergeant Mike	Columbia	Larry Parks	—
,, ,, 10	10.30 a.m.	Stoll	Bring On the Girls	Paramount	Veronica Lake	—
Fri., ,, 11	10.45 a.m.	Essoldo	Meet Miss Bobby Socks	Columbia	Bob Crosby	A
,, ,, 11	10.45 a.m.	Stoll	Utah	British Lion	Roy Rogers	—
,, ,, 11	10.45 a.m.	Haymarket	Alibi	Renown	James Mason	—
			NOTTINGHAM.			
Tues., May 8	10.30 a.m.	Elite	Objective Burma	Warner	Errol Flynn	A
,, ,, 8	10.15 a.m.	Carlton	David Copperfield	M-G-M	W. C. Fields	—
,, ,, 8	10.45 a.m.	Scala	Utah	British Lion	Roy Rogers	—
Wed., ,, 9	10.30 a.m.	Scala	Alibi	Renown	James Mason	—
Thur., ,, 10	10.45 a.m.	Elite	The Great Flamarion	British Lion	Eric Von Stroheim	A
,, ,, 10	10.30 a.m.	Carlton	Rationing	M-G-M	Wallace Beery	—
Fri., ,, 11	10.30 a.m.	Elite	Earl Carroll Vanities	British Lion	Dennis O'Keefe	—
,, ,, 11	10.45 a.m.	Scala	The Jade Mask	Ealing	Sidney Toler	A
,, ,, 11	10.30 a.m.	Odeon	The Princess and the Pirate	RKO-Radio	Bob Hope	A
			SHEFFIELD.			
Tues., May 8	10.45 a.m.	Union Street	Let's Go Steady	Columbia	Pat Parrish	—
,, ,, 8	10.30 a.m.	Hippodrome	Objective, Burma	Warner	Errol Flynn	A
,, ,, 8	10.45 a.m.	Cinema House	The Great Flamarion	British Lion	Eric Von Stroheim	A
,, ,, 8	10.30 a.m.	Regent	Rationing	M-G-M	Wallace Beery	—
Wed., ,, 9	10.45 a.m.	Union Street	Tahiti Nights	Columbia	Jinx Falkenburg	A
,, ,, 9	10.30 a.m.	Hippodrome	Earl Carroll Vanities	British Lion	Dennis O'Keefe	—
Thur., ,, 10	10.45 a.m.	Union Street	Sergeant Mike	Columbia	Larry Parks	—
Fri., ,, 11	10.45 a.m.	Union Street	Meet Miss Bobby Socks	Columbia	Bob Crosby	A
,, ,, 11	10.45 a.m.	Cinema House	A Song for Miss Julie	British Lion	Shirley Ross	—

SITUATIONS VACANT

MANAGER required for Important new kinema in Midlands area.—Apply in first place to Managing Director, Danilo Cinemas, Quinton, Birmingham 32. Phone: Woodgate 2562.

MANAGER required for eight hundred seater in the Portsmouth area.—Please reply, stating experience, and salary required, to D., Box 711, Kinematograph Weekly.

ASSISTANT Manager required for good-class Independent Yorkshire kinema; opportunity to learn the business thoroughly, including film booking. Reply to O., Box 696, Kinematograph Weekly.

WANTED, IMMEDIATELY, CHIEF OPERATOR FOR PLEASANT SEASIDE TOWN; W.E., KALEE.—APPLY TO MANAGER, STRAND CINEMA, DOUGLAS, ISLE OF MAN.

CHIEF Operator wanted immediately for Brighton kinema; B.T.H.; permanent position. — Particulars, experience, salary required, Manager, Duke of York's Theatre, Preston Circus, Brighton.

CHIEF Operator required for first-class kinema in West of Scotland; excellent conditions; highest wages; fare and removal paid.—E., Box 712, Kinematograph Weekly.

CHIEF AND SECOND PROJECTIONISTS, ALSO MANAGER/OPERATORS, REQUIRED FOR ALL PROVINCIAL COUNTIES; SERVICES ENTERTAINMENT.—APPLY, CINEMA CONTROL, DEPT. NATIONAL SERVICE ENTERTAINMENT, 184, STRAND, LONDON, W.C.2.

GLASGOW West End kinema requires Co-chief Operator; wages £5 16s.; will pay fare and removal.—Apply, Box 16, McInnes Thomson Advertising, 111, Union Street, Glasgow, C.1.

PROJECTIONIST wanted; comfortable permanency offered for useful man; modern kinema, in country town; could arrange for wife as Second if desired; house available.—Particulars, Rutland Kinema, Uppingham, Rutland.

WANTED, Operator; good wages; permanent; B.T.H. sound; short hours.—Particulars, Manager, Tivoli, Spennymoor, Co. Durham.

WANTED, Projectionist, Studio One; good wages.—Apply, General Manager, 85, Oxford Street, W.1.

SECOND Operator or good Assistant wanted; ideal working conditions; latest equipment; good salary to right man.—Apply, Manager, Playhouse, Wakefield, Yorks.

WANTED, Second Operator; Simplex, B.T.H.—Apply, with details, to Manager, Regal, Warminster, Wilts.

CORONATION Cinema, 92, High Road, New Southgate, requires Second Operator; two Sundays; excellent situation.—Apply, Manager.

SECOND Operator required immediately; Third Operator wishing to improve his position considered; good lodgings available.—Apply, Tivoli Cinema, Ivybridge, Devon.

SITUATIONS WANTED

MANAGER, age 35, excellent business experience, bonded, desires permanent management, Leicester or Nottingham district; City or suburban; small circuit or independent preferred.—L., Box 693, Kinematograph Weekly.

EX-SERVICE Man (late Manager) of two leading Circuits seeks manager's position; knowledge of projection and staff management; young, good appearance, excellent references.—Apply, Q., Box 698, Kinematograph Weekly.

16-MM.—Advertiser, with full knowledge of projection, apparatus and film production, seeks post with industrial, educational or similar film unit.—S., Box 700, Kinematograph Weekly.

MANAGER, FULLY EXPERIENCED IN ALL BRANCHES, SEEKS POSITION; ABOVE MILITARY AGE; EXCELLENT REFERENCES; OPEN FOR IMMEDIATE ENGAGEMENT. — B., BOX 709, KINEMATOGRAPH WEEKLY.

YOUNG Manager (exempt), circuit experience, desires change; smart, hard worker, keen exploiteer; only first-class offers considered.—C., Box 710, Kinematograph Weekly.

MANAGER, with 12 years' film experience, including advertising and booking; also Chief Operator, Kalee, W.E. and Morrison, wife available as Cashier if required; South Coast preferred.—Apply, Z., Box 707, Kinematograph Weekly.

MANAGER - ORGANIST DESIRES CHANGE; FIRST-CLASS CREDENTIALS AND WIDE EXPERIENCE; NORTH-WESTERN AREA IF POSSIBLE.—X., BOX 705, KINEMATOGRAPH WEEKLY.

OPTIMISTIC Gunner Officer (32), with pre-war circuit and independent managerial experience, mainly London area, including opening 2,000-seater, desires contact with view to permanent post-war position, London area, within reach of Barnes; good education and smart appearance, sober, disciplinarian; married; good salary essential; Army service since September, 1939, includes 3½ years as Battery Commander.—Reply, W., Box 704, Kinematograph Weekly.

MANAGER DESIRES CHANGE; 25 YEARS' EXPERIENCE, KINEMA AND THEATRE; STRICT DISCIPLINARIAN; GOOD REFERENCES; ELECTRICAL KNOWLEDGE. — WRITE, A., BOX 708, KINEMATOGRAPH WEEKLY.

THEATRE SEATS

TIP-UP Seats Reupholstered; made like new.—R. Bovilsky for kinema renovation, 34, Batson Street, Glasgow, S.2.

MOTORS

CONTINENTAL CARS, LTD., Chobham, nr. Woking, Surrey, contractors to the Film Industry. Any make, year, type or nationality of motor vehicle supplied, sale or hire. — Tel. Chobham Woking 131.

THE

BALHAM HIPPODROME

occupying a corner position having approximate frontages of

80 feet to BALHAM HILL, 168 feet to YUKON ROAD,

with a

Site area of about 11,260 square feet

The building has suffered damage through enemy action, and will be sold with the benefit of the War Damage Claim. Prior to such damage the accommodation comprised:

AUDITORIUM, DRESS and UPPER CIRCLES, GALLERY, 10 BOXES—which accommodated a total of 1,069

Four Refreshment Bars, Cloakrooms and Lavatory Accommodation. Stage of generous dimensions, eight Dressing Rooms, Band and Property Rooms, Projection Box, Boiler House, Offices and Residential Flat of four Rooms and Kitchen. The above property is Leasehold for a term of 99 years from 25th December, 1897, at an annual Ground Rent of £221.10.0d.

Also

VALUABLE FREEHOLD SITE

adjoining known as

Nos. 115, 117, 119, 121, 123, 125, 127, 129 and 131, BALHAM HILL, S.W.12

Having a frontage thereto of about 175 feet and a

SITE AREA OF APPROXIMATELY 23,280 SQUARE FEET

The property occupies an excellent position in the centre of a densely, populated area and offers opportunities for future advantageous development for commercial or other purposes.

The above will be offered for Sale by Auction firstly in one lot and if not so sold in two lots with Possession by

MESSRS.

HARRIS & GILLOW

at the GAUMONT BRITISH THEATRE, Film House, Wardour Street, London, W.1

on THURSDAY, 10th MAY, 1945.

Particulars, Plans and Conditions of Sale may be obtained from Messrs. J. R. Spencer Young, Solicitors, 261, Lavender Hill, London, S.W.11, and from the Auctioneers' Offices:

93/95, Wardour St., London, W.1. Tel: Gerrard 2504 (10 lines)

AUCTIONS

By Order of the Trustees of Thomas Hoyle, deceased.

Important and attractive Sale in Two Lots of the following well-known FREEHOLD PROPERTIES:

"THE PALACE THEATRE OF VARIETIES," UNION STREET, PLYMOUTH, and

"THE PALACE HOTEL" (FORMERLY KNOWN AS "THE GREAT WESTERN HOTEL"), ADJOINING THE PALACE THEATRE.

Both these properties are fully described in printed particulars and plans, together with conditions of sale now in course of preparation and which may be obtained on application to either of the Auctioneers or Solicitors, on payment of 5s. Admission to the Theatre on the Sale day will be by invitation card only.

NORMAN P. HAMLEY, F.A.I., and W. HARRY TAYLOR, F.A.I., in conjunction, have been instructed to offer the ABOVE VALUABLE PROPERTIES FOR SALE BY AUCTION, IN THE AUDITORIUM OF THE PALACE THEATRE, PLYMOUTH, ON THURSDAY, the 24th MAY, 1945, at 3 p.m.

For appointments to view and further information apply to the Auctioneers, NORMAN P. HAMLEY, F.A.I. (PETER HAMLEY & SONS), 11, PRINCESS SQUARE, PLYMOUTH (Telephone: 4269. Telegrams: "Auctioneers, Plymouth"), and W. HARRY TAYLOR, F.A.I., 4, ST. LAWRENCE ROAD, PLYMOUTH (Telephone: 5727. Telegrams: "Realize, Plymouth"), or to

DOBELLS & McCREADY,
4, St. Lawrence Road, Plymouth.
Solicitors,

ORGANS

HAMMOND Theatre Organ, automatic player (40 rolls included), powerful amplification; excellent playing order; unique instrument. — Offers to Forum Cinema, Leeds.

GEORGE PALMER.
(F. G. Palmer, Prop.),
CINEMA SPECIALIST,
89, WARDOUR STREET,
LONDON, W.1. (GER. 4796),

LARGEST STOCKS OF CINEMATOGRAPH GEAR IN ENGLAND AWAITING YOUR INSPECTION, INCLUDING: BRAND-NEW SPOOLS FOR KALEE OR SIMPLEX. CARBONS OF ALL SIZES AND TYPES IN STOCK.

GEORGE PALMER,
F. G. PALMER (PROP.),
89, WARDOUR STREET,
LONDON, W.1. GER. 4796.

FOR SALE & WANTED

PAIR of new six-inch arc steel Mirrors, for horizontal arcs, £6; less than cost price. — Haywood, Station Road, New Milton, Hants.

GOOD condition: 2 Kalee 8 M.L. Arcs, Kerascope Slide Projector, several Mirrors, spares; £30 the two.—Prince, 18, Cecil Road, Paignton.

FOR Sale, 500 8-mm. by 12-in. positive, 400 6-mm. by 9-in. negative H.I. Carbons; list prices less 6 per cent.—F., Box 713, Kinematograph Weekly.

KINEMAS FOR SALE

SMALL Kinema for sale, leasehold (30 miles London); perfectly equipped in every detail; centre of busy town; ideal proposition for Owner-Manager; low rent and ingoing to good tenant.—Apply by letter, Mason, The Star Hotel, Kingston Road, Chessington, Surrey.

KINEMAS WANTED

EX-CIRCUIT Executive, with unrivalled record, seeks leases of Kinemas and Theatres, or complete administration of independent halls; consideration given to any proposition; central London office. —Replies in confidence, H., Box 690, Kinematograph Weekly.

ADVERTISER IS INTERESTED IN LEASING ONE OR MORE KINEMAS, LONDON AND HOME COUNTIES PREFERRED, BUT NOT ESSENTIAL.—R., BOX 699, KINEMATOGRAPH WEEKLY.

KINEMA wanted, good locality, 750 seats to 1,000 seats; freehold or leasehold; principals only.—Full particulars to Y., Box 706, Kinematograph Weekly.

CATERING

MULTIPLE progressive and substantial Catering Firm would control or rent licensed Kinema Cafés, or Bars, when these have been found difficult to manage. Replies treated in strict confidence.—Box 159, Blackfords Advertising Offices, Bristol.

PHOTOGRAPHY

PHOTOGRAPHY for Press Publicity and Advertising.—Studio House, 8, Berwick Street, London, W.1. Gerrard 7184.

POSTERS

ANDOVER Service invite offers from kinemas for supply of regular quality posters.—Studios, 259a, Castle Street, Dudley, Worcs.

FILMS

FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyd's (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

(Many advertisements unavoidably held over.)

E. G. TURNER

. . . supplies cinema screens

TAKING ALL WAR RISKS

ON HIRE MAINTENANCE

43-49 Higham St., Walthamstow, E.17

Telephone: LARKSWOOD 1061-2

Printed in Great Britain and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, London, W.C.2.
May 3, 1945

Paramount

Greet the New Irresistible

BETTY HUTTON

Born to the role of the famous showgirl

TEXAS GUINAN

Reaches the Peak of Her Screen Career

in

Incendiary Blonde

IN TECHNICOLOR

BETTY HUTTON establishes herself as a DRAMATIC ACTRESS

BETTY HUTTON excels herself in SLAPSTICK COMEDY

BETTY HUTTON runs the gamut of EMOTION and emerges a GREAT PERFORMER!